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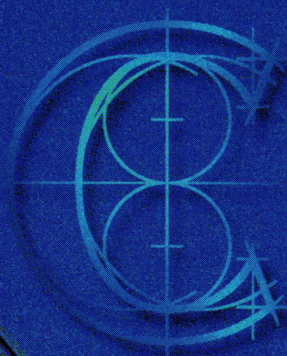
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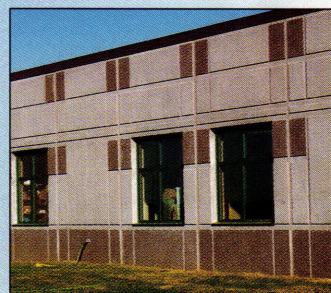
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## STAFF

## Editor

Eric Kudalis  
kudalis@aia-mn.org

## Contributing editors

Bill Beyer, Jack El-Hai, Camille LeFevre,  
Robert Roscoe

## Graphic Design

Rubin/Cordaro Design  
rcd115@aol.com

## Photographer

Don F. Wong  
wongx017@tc.umn.edu

## Advertising Sales

Judith Van Dyne  
vandyne@aia-mn.org

## Circulation Distribution

Susan Belland  
belland@aia-mn.org

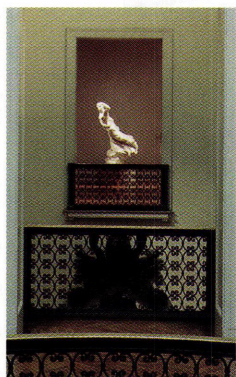
## Publisher

Peter A. Rand, FAIA  
rand@aia-mn.org

## FEATURES

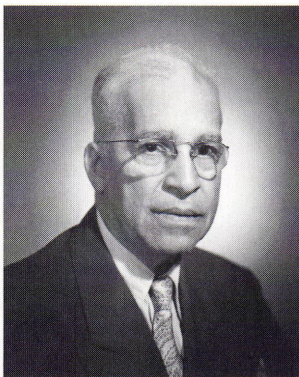


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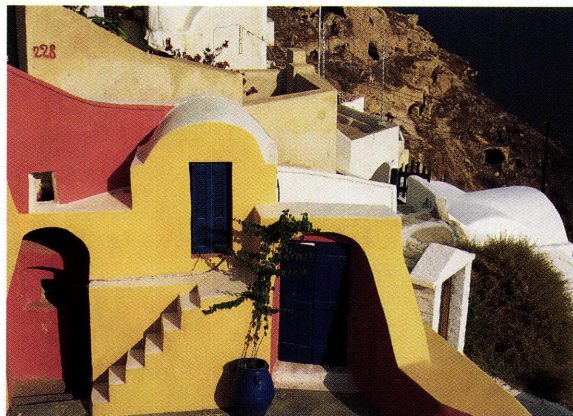
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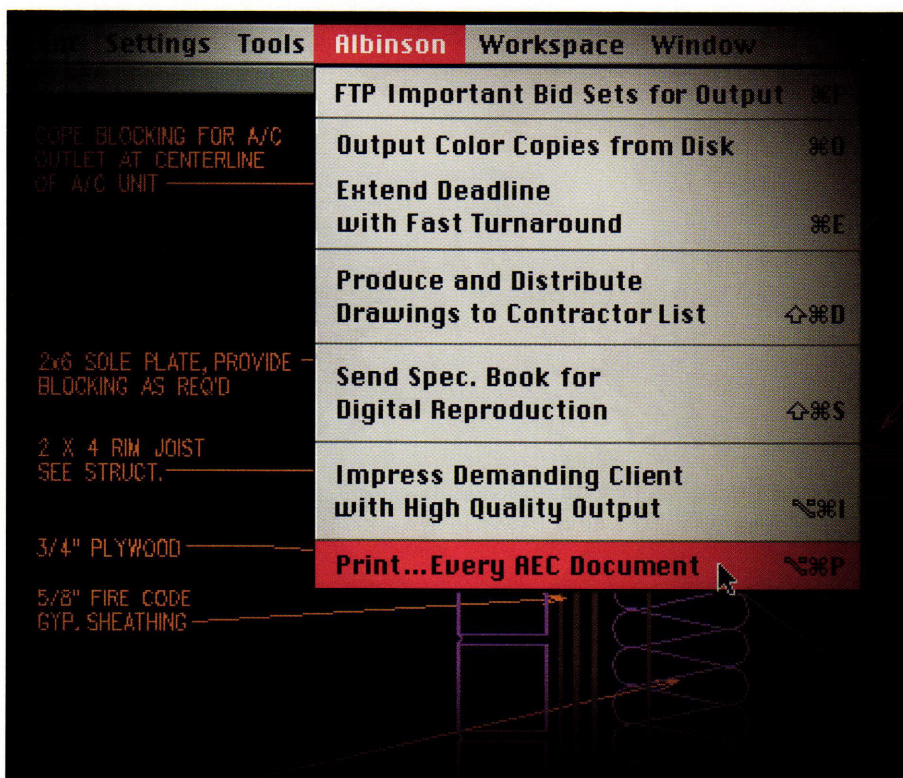


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**Beverly Hauschild-Baron**, Hon. AIA, Executive V.P.  
([hauschild@aia-mn.org](mailto:hauschild@aia-mn.org))  
**Peter Rand**, FAIA, Executive Vice President  
([rand@aia-mn.org](mailto:rand@aia-mn.org))  
**Susan Belland**, Information Systems Director  
([belland@aia-mn.org](mailto:belland@aia-mn.org))  
**Deanna Christiansen**, Programs Director  
([christiansen@aia-mn.org](mailto:christiansen@aia-mn.org))  
**Dorothy Rand**, AIGA  
([rand@aia-mn.org](mailto:rand@aia-mn.org))  
**Jennifer Alam**, Public Relations/Exhibit Sales  
([alam@aia-mn.org](mailto:alam@aia-mn.org))  
**Eric Kudalis**, Editor  
([kudalis@aia-mn.org](mailto:kudalis@aia-mn.org))  
**Tom Moua**, Financial Manager  
([moua@aia-mn.org](mailto:moua@aia-mn.org))  
**Judith Van Dyne**, Advertising Sales Director  
([vandyne@aia-mn.org](mailto:vandyne@aia-mn.org))

*Architecture Minnesota* is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the editorial staff of *Architecture Minnesota*. Editorial offices: International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. E-Mail: [AIAmNoff@aol.com](mailto:AIAmNoff@aol.com). Web Address: [WWW.AIA-MN.org](http://WWW.AIA-MN.org). Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription rate: \$18 for one year, \$3.50 for single issue. Postmaster: Send address change to *Architecture Minnesota* at above address. Periodical postage paid at Minneapolis, and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, above address and phone. Printing: St. Croix Press. Color Separations: Spectrum, Inc. Copyright 1998 by *Architecture Minnesota* (ISSN 0149-9106).



# Professions of quality

By Bill Beyer

Professional has two meanings: what one does for a living and the status or license conferred by the government upon members of an educated group to serve a public purpose. The quotidian first meaning has cheapened the second. Many people clamor to don the professional label; few are prepared to sweat the ethics and live the values.

The professional license demands ethical behavior, and assumes a relationship of trust between professional and client. Professionals are required by law to disclose or forego their own economic interests if those interests are in conflict with their duty to the public or to their clients. This ethical obligation has been assumed to engender trust, but the evolving marketplace has redefined the terms of that deal. Professionals are increasingly trusted only to improve the client's bottom line. Society's needs tend to be secondary, and always arguable.

For Minnesota architects the public purpose of licensure is twofold: "... to safeguard life, health and property and to promote the public welfare...." The safeguarding and the promotion are often conflated to the familiar "health, safety and welfare," but the distinction is worth keeping. The statutory definition of architectural practice speaks of both the "art and science of construction," and AIA Minnesota has resisted proposals for more health/safety content than public-welfare content in mandatory continuing-education rules. But long

before they were defined legally, professions were defined ethically, by values professed.

According to Dana Cuff in her book *Architecture: The Story of Practice*, architecture evolved as a full-fledged profession between 1850 and 1920. The American Institute of Architects was formed in 1857. Illinois

## The ultimate value of "professionalism" is a personal commitment of ethical behavior that often transcends the legality of licensing

was first to license architects in 1897; about a dozen schools of architecture had sprouted by then. The rise of a standardized course of study and a formal examination gradually joined the practical experience of apprenticeship to create a new entry ticket to the profession. Architecture entered the new professional arena carrying the heroic but uneasy mantle of art, which Cuff characterizes as "a difficult commodity to sell in America's pragmatic marketplace." The artistic-pragmatic polarity flavors the design and construction marketplace to this day.

Historically, medicine, law and theology were called the learned professions. In the current marketplace, doctors have lost control to providers/payers. Lawyers continue to control delivery of legal services, but judges are constrained by mandatory sentencing guidelines; little actual judgment is allowed. Theologians are presumably still controlled by a variety of gods. Control of construction-delivery methods is coming to drive the status and roles of design professionals. Architects and engineers are losing market share to construction managers and builders who have typically managed bigger pieces of the construction-dollar pie and been in position to skim off bigger pie-shares.

Architects have long been held in high regard by society, and consequently are subject to society's high expectations. But we are held to a professional rather than commercial standard of care in our work because the law recognizes the subjective nature of professional decision-making. We are judgment workers; our challenges seldom have easy or "right" answers. Measures of quality are elusive.

In 1990, Oklahoma City attorney George Vogler wrote a delightful insurance-industry pamphlet about quality (*ProNet Practice Notes*, Vol. 3, No. 2). He opined that quality could not be controlled by checklists or rote procedures, but only by personal values, commitment and judgment. I read his long essay several times. It was so loaded with good ideas and thoughtful lessons that it ultimately drove me to read several books from the bibliography. I recently revisited Vogler's pamphlet, and was once again charmed and refreshed.

About judgment workers Mr. Vogler says, "They do what they do for the art and beauty of accomplishment...." engaged in "...the pursuit of quality as an ethical odyssey. Their paths were deliberately chosen and the personal stake in them is high.... They are the guardians of their own investment in values."

As we sometimes quibble with other design disciplines over who is professionally qualified to do what, we should remember that legal definitions can only take us so far. The meaning of professionalism must be ultimately personal, a commitment to excellence that transcends statutory requirements. We cannot afford to have government regulators be the navigators of our professional odysseys.

So carefully guard your investment, and take time to impress upon yourself and others the values that are the true foundation of your professionalism.





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## Lac Qui Parle Hotel

Madison, Minnesota  
Lac Qui Parle County

1903

By Robert Roscoe

**T**he Grand Old Lady of Main Street" once was an affectionate title for the now-decrepit Lac Qui Parle Hotel in Madison, Minn., when its long, graceful open porch seemed to be every Madisonian's outdoor parlor. The hotel's activity set the tone for downtown Madison's bustle when Main Street was the place where the city's important business was conducted. Today the hotel still typifies the kind of town Madison is or has become—a place that favorable economics left behind.

The Lac Qui Parle Hotel, listed on the National Register of Historic Places, was built in 1903. The 3-story brick structure held 35 rooms on the upper floors, and featured a restaurant and other commercial facilities on the ground floor. The porch's original fluted columns formed a colonnade that defined the hotel's architectural character.

In February 1998 the Madison City Council began to plan the building's demolition, citing its "hazardous" condition. But a group of residents in this western Minnesota town formed a "Save the Hotel" committee, and requested the city to conduct a proper investigation of the building. They also asked for, and received, a year's reprieve on demolition to give the group time to formulate a viable plan to study its reuse potential. Architect Richard Engan of Marshall, Minn., toured the building and



BOB CLAYBAUGH

found it quite deteriorated but capable of rehab. A structural engineer hired by the city reached the same conclusion.

A few months later, the Preservation Alliance of Minnesota placed the Lac Qui Parle on its 10 Most Endangered Historic Property List of 1998. "That began to change things," notes Sherry Bryant, a Save the Hotel committee member. "Our cause gained visibility around here." The group found people with development expertise to guide their efforts. Dave Laechelt, chairman of the Save the Hotel committee, contacted other Minnesota communities such as Lanesboro and Sauk Centre for advice and was told that historic preservation could be a catalyst for economic revitalization.

That contention flies in the face of the attitudes found in so many small towns, where old commercial structures, whose architecture once expressed public promise, have somehow become regarded as civic liabilities inhibiting a future outlined with uncertainties. Bryant comments, "Demolishing this building and making a hole in the ground is not advantageous for attracting new businesses." Looking at the Lac Qui Parle as an opportunity rather than a liability, Bryant believes a restored building would have "many economic spin-offs, a chance to develop tourism." She adds, "The poet Robert Bly, who was born in Madison, spoke here recently and encouraged looking at history as an economic tool. 'People

want to touch the roots of a community,' he stated, 'even if it isn't their own roots.'"

At this time, the Madison Save the Hotel Committee has reformed itself into the Madison Area Revitalization Group, and has applied for nonprofit status as a 501c3 organization that will enable it to receive donated funds. Their reuse study, aided by the Southwest Minnesota Housing Partnership, developer-consultant Walt Bruns and architect Jeri Zuber, proposes conversion into 12 low- and moderate-income apartment units with a ground-floor events space. An application to the Minnesota Housing Finance Agency for reduced-interest funding is underway. Historic tax credits and other funding sources are being sought. And hanging over everyone's heads is the realization that if their economic development package doesn't work out, the city will take down the building.

Madison Area Revitalization Group members have also taken a very practical step that they hope will help literally seal the fate of the building. They climbed up on the roof and repaired holes that had caused increasing deterioration for years. "When we were done, a maintenance expert looked at our work," said Bryant, "and told us for \$100 of roofing materials, we completely repaired the leaking roof. If that \$100 had been spent on this roof years ago, the rehab of the building would now be a few hundred thousand dollars less."



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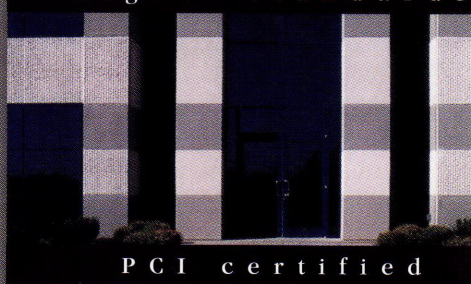
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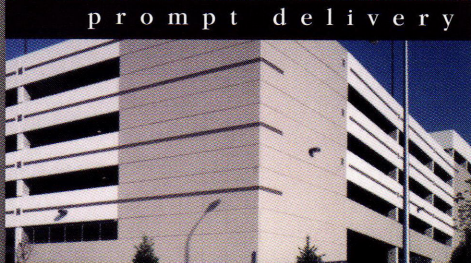
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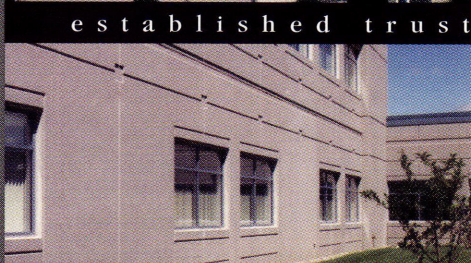
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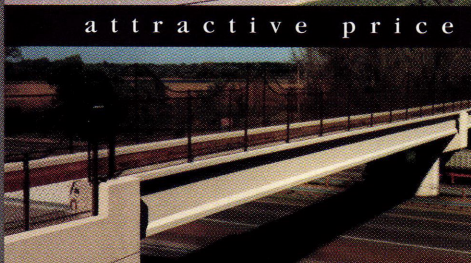
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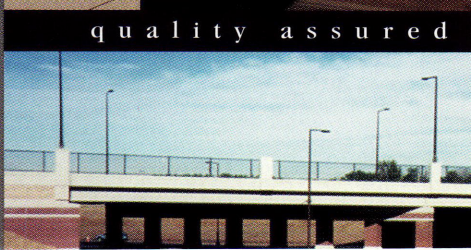
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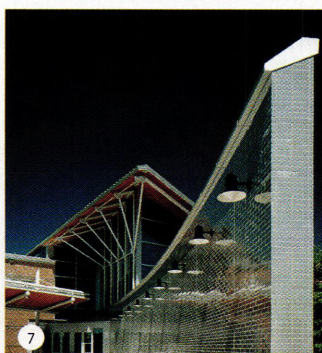
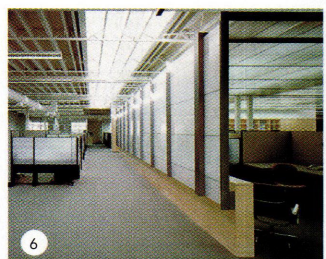
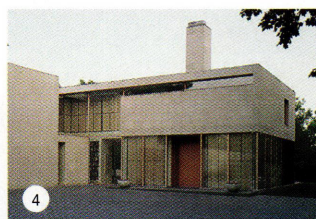
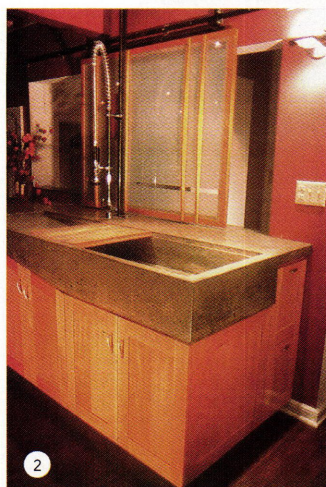




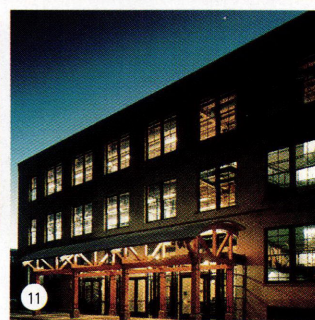
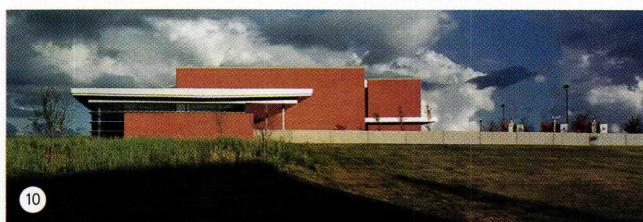
# Winning architecture



**N**INE PROJECTS WON 1998 AIA MINNESOTA HONOR AWARDS during the architectural association's annual year-end convention and products show. The winners, chosen from a pool of 96 submissions, were selected by jurors Chad Floyd of Centerbrook Architects and Planners in Essex, Conn.; Jon Pickard of Jon Pickard Architects in New Haven, Conn.; and Carol Ross Barney of Ross Barney + Jankowski, Inc., of Chicago. The jurors also cited two Divine Details awards for projects demonstrating outstanding detailing. Expanded coverage will follow in subsequent issues.



1. St. Joseph Abbey, St. Benedict, La. Rafferty Rafferty Tollefson Architects
2. Divine Detail, Walker Addition, Minneapolis Locus Architecture
3. Crystal Court Renovation, Minneapolis Hammel Green and Abrahamson
4. Dayton Residence, Minneapolis Vincent James Associates, Inc.
5. Minnesota Judicial Center Phase II, St. Paul The Leonard Parker Associates, Architects, Inc.
6. Minnesota Rubber—Engineering Center Remodel St. Louis Park, Minn. Julie Snow Architects, Inc.
7. Divine Detail Lake Superior College—Roof Trusses, Duluth The Leonard Parker Associates, Architects, Inc.
8. Minneapolis Fifth Precinct Police Station Minneapolis Julie Snow Architects, Inc.
9. Compass, Minneapolis Collins-Hansen Architects
10. Hennepin County Public Works Facility Medina, Minn. Architectural Alliance
11. Plains Art Museum, Fargo, N.D. Hammel Green and Abrahamson



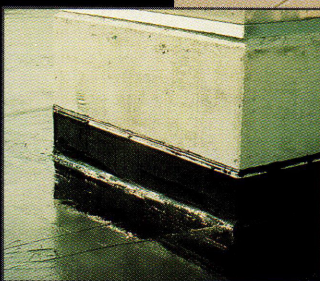


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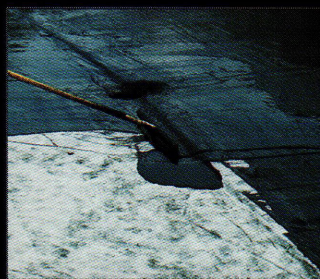
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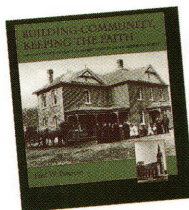
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## Hot off the presses



**B**UILDING COMMUNITY, KEEPING THE FAITH: GERMAN VERNACULAR ARCHITECTURE IN A RURAL MINNESOTA PARISH, by Fred W. Peterson, examines the architectural tradition of St. John the Baptist Parish in central Minnesota. Peterson reveals how the folk culture, aesthetic values and religious beliefs were directly embodied in the houses, dairy farms and churches planned and constructed by German immigrants between 1858 and 1915. The author focuses on 30 distinctive farmhouses built with locally produced brick in and around Meire Grove, the village at the center of the parish. Peterson is a professor of art history at the University of Minnesota, Morris, and is author of *Homes in the Heartland: Balloon Frame Farmhouses of the Upper Midwest, 1850-1920*. *Building Community, Keeping the Faith* is published by the Minnesota Historical Society Press.

Peterson is a professor of art history at the University of Minnesota, Morris, and is author of *Homes in the Heartland: Balloon Frame Farmhouses of the Upper Midwest, 1850-1920*. *Building Community, Keeping the Faith* is published by the Minnesota Historical Society Press.

## Young architects

**F**OUR MEMBERS OF AIA MINNESOTA received Young Architects citations for demonstrating outstanding leadership qualifications and design skills. The winners, who have been licensed for less than 10 years, are Richard W. Dahl of BWBR Architects; Kathy Anderson of KKE Architects; David A. Loehr of Ellerbe Becket; and Harold D. Kiewel of Ellerbe Becket. Dahl, president-elect of the St. Paul Chapter Board, was noted for his outstanding people skills and ability to see a project through all phases of design development and construction. Anderson, who has served as a design critic and teacher at the University of Minnesota, is on the AIA Minnesota Board of Directors, and was recently cited by *City Business* as one of "40 under 40" business and community leaders. Loehr, who holds a master's degree in urban planning, was cited for his community involvement that goes beyond individual projects. And Kiewel, a former AIA Minnesota Board member and past president of AIA St. Paul, is recognized for his expertise in designing for accessibility.

## Historic winners

**T**HE PRESERVATION ALLIANCE OF MINNESOTA, a nonprofit watchdog dedicated to "preserve, protect and promote Minnesota's historic resources," named 14 Preservation Awards recipients in 1998. The awards program recognizes individuals, organizations, institutions and property owners for their outstanding work and contribution in the field of historic preservation. The winners are:

- **St. Anthony Park United Church of Christ** (restoration)  
St. Paul  
Setter, Leach & Lindstrom



St. Anthony Park United Church of Christ

- **McDaniel Residence** (restoration)  
St. Paul  
Steve Buetow and Robert Roscoe
- **Haecker Hall, University of Minnesota** (restoration)  
St. Paul  
Carlsen & Frank Architects
- **Retzlaff Motor Company** (Adaptive Reuse)  
Brown County Historical Society  
New Ulm, Minn.  
KSA Architects
- **Milwaukee Road Head House** (Adaptive reuse)  
Dunn Brothers Coffee  
Minneapolis  
The Design Partnership LTD. (exterior)  
The Leonard Parker Associates, Architects, Inc. (Interior)
- **R.F. Jones (Longfellow) House** (Renovation)  
Minneapolis  
Kodet Architectural Group

- **Rochester City Hall** (Adaptive Reuse)  
Rochester, Minn.  
Yaggy Colby Associates
- **Choate Department Store** (Restoration)  
Winona, Minn.  
Owen Warneke
- **Sidney B. Barteau House/Bed-and-Breakfast** (Restoration)  
Zumbrota, Minn.
- **Hamm Building** (Renovation)  
St. Paul  
Oertel Architects
- **Theatre Live! Education Program**  
Minneapolis  
A community-outreach program designed to educate the general public about the positive impact theater has on downtown.
- **Upper Swede Hollow Neighborhood Association**  
St. Paul  
A community group that assists residence in improving the Lower Dayton's Bluff community.
- **AIA Minnesota's Volunteer Architects for Tornado Recovery**  
St. Peter, Minn.  
A group of 50 architects who assisted in St. Peter's recovery.
- **Eric Ringsred**  
Duluth  
For his work in historic preservation in the Duluth area.



St. Peter, Minn.

## Calendar

**Not Your Ordinary House: Minnesota Concept Houses**  
AIA Minnesota Gallery  
Minneapolis  
Through Jan. 15

Drawings and photos illustrate a number of experimental houses through the decades. For more information, call (612) 338-6763.

**The Nostalgic Heart Photocollages**  
By David Coggins  
Jon Oulman Gallery  
Minneapolis  
Through Jan. 16

Coggins' large-scale photocollages chronicle his year-long travels to the world's great cities. For more information, call (612) 333-2386.

**Robert Gober: Sculpture + Drawing**  
Walker Art Center  
Minneapolis  
Feb. 14-May 9

The artist uses sculpture and drawing to explore childhood, memory, loss, gender and sexuality. For more information, call (612) 375-7600.

**Ralph Rapson: Sixty Years of Modern Design**  
Minneapolis Institute of Arts  
March 28-July 25

Rapson, who introduced modernism to Minnesota when he assumed leadership of the architecture program at the University of Minnesota in 1954, is known for his innovations in architecture, furniture design and drawing. A book will accompany the exhibit. For more information, call (612) 870-3000.



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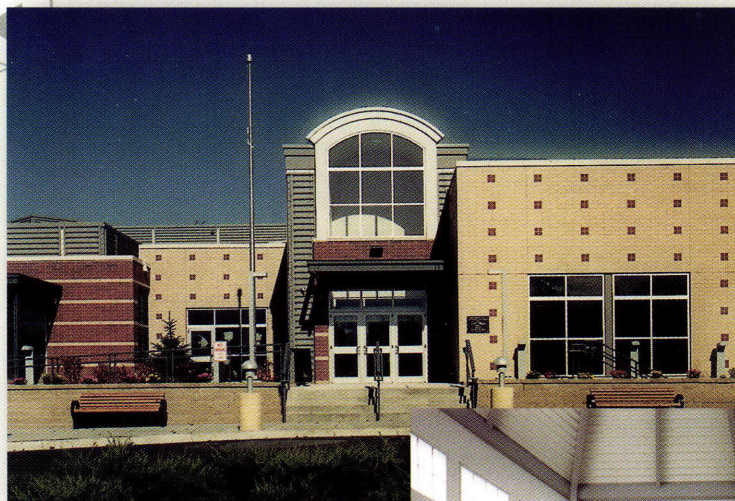
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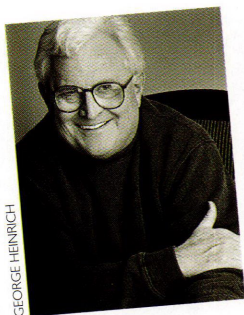
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GEORGE HEINRICH

## Bill Stumpf

Long regarded as one of America's leading industrial designers, Stumpf discusses his new book and the state of civility in contemporary culture

Many people in the design and architecture communities, when they invoke the name of Bill Stumpf, are referring primarily to one of his many accomplishments: the design of the first ergonomic chair, known colloquially as "the Stumpf chair." The Ergon chair, which Stumpf designed in 1976 for Herman Miller Research Corporation, was followed by the Equa chair in 1984, the Ergon 2

chair in 1988 and the Aeron chair in 1994. In addition to receiving numerous honors and awards for these and other groundbreaking designs, Stumpf's Aeron chair is now in the permanent collection at the Museum of Modern Art in New York City.

For almost 20 years, however, Stumpf has also been pondering aspects of design as they relate to issues of civility; more specifically, how civility, or a lack thereof, is manifested in urban design, architecture, transportation, law enforcement, workplace design and the art of daily living. In 1979, Stumpf gave his first lecture on civility at the Walker Art Center in Minneapolis. In his just-published book of essays, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life* (Pantheon Books), Stumpf elaborates on his "concerns about designing a more civilized form of daily living."

An industrial designer, Stumpf worked as a design research associate and vice president of Herman Miller for many years. In 1972, he founded William Stumpf and Associates Inc., in Minneapo-

lis while continuing to consult with Herman Miller. Today, his firm's clients include Herman Miller, Lexmark International, Recovery Engineering, Inc., and Forms and Surfaces, Inc. *Architecture Minnesota* talked with Stumpf about the characteristics of civility, and the lack of civility in American culture and the design profession.

**Your idea of civility is a touchstone for these essays, which cover a wide range of topics. Could you describe the meaning of civility that you convey in the book?**

The concern I have comes from several sources. First, we're living in an increasingly secular world. Not necessarily a nonreligious or spiritual world, but one in which we are forced by a shrinking globe to rub elbows. Civility can resolve some of the friction of rubbing elbows by being a form of "social lubricant."

Civility is not a set of laws. Like in Singapore, if you throw gum on the street you get arrested. Civility is an attitude above the law. It's a social contract to be nice to each other: that we will treat

each other well in public, and we'll feel we're being treated well and are welcome. Civility is bigger than manners. Manners can be insincere, and I don't think civility can be insincere and work. Civility also comes at you as a kind of hidden goodness in the environment, not just in personal exchanges.

On a more personal level, civility is a change away from

the American view that the individual is paramount and self-esteem can only be achieved by an introspective approach. In my view, if we felt like we were worth more in public, it would also help our so-called self-esteem. Americans are privately wealthy, but publicly suffer a civil poverty.

**To what do you attribute a loss of civility in this country?**

Ask yourself that question: Do you feel safe walking the streets at night? If you don't feel safe, and you live in a relatively safe place, isn't that an abridgment of your fundamental human rights?

**What is it, then, about Americans that makes us so uncivil?**

Oddly enough, it's our belief in and love of heroics. We're very civilized when it comes to heroic measures. We'll be the first to send food to a starving nation. If there's a hurricane or tornado we will all respond with great generosity, care and feeling. And yet, in some places we can pull our shades while someone's screaming outside being murdered.

The other thing that's very worrisome about this individuality business is that it's at the core of our problem in terms of suburbia. I just finished a book that says in America there are more people living in suburbs than in all of our cities and rural areas combined. We are now a suburban nation; the "United Suburbs of America." And we're starting to have gated suburbs. Phoenix, in fact, may well become the first gated city.

*Continued on page 44*



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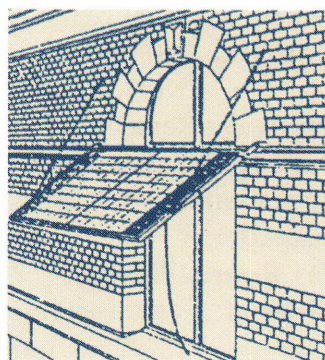


# THE POWER OF LIGHT

By Todd Willmert

PRISMATIC GLAZING IS  
MAKING A  
COMEBACK NEARLY  
100 YEARS  
AFTER ITS  
INTRODUCTION

At the turn of the century, "alphabet" buildings predominated as daylighting and ventilation needs dictated that no interior point could be more than 25 feet from a window. The distance from a window limited a building's form before electric lighting and mechanical ventilation gained prominence. Buildings resembling alphabet characters—L, U, E and other letters—resulted.



Prismatic transoms on the Hamm Building (top), and illustration of Luxfer Prism from 1902.

Prismatic glazing, when introduced in the late 1890s, added new ways to light buildings. Used as an awning or canopy, inset within a window or as the window itself, prismatic-glazing systems were heralded by *Inland Architect* at the time as the "century's triumph in lighting." It was a surprisingly simple concept. Glazing with horizontal prismatic ribs would redirect light from the window and shunt it deeply into a room, bringing light into areas not previously reached.

Prismatic glazing was an ideal solution for commer-

cial architecture. Not only did it save energy on lighting and produce better lit offices, but it allowed additional floor space by omitting the need for light wells or courts. With prismatic glazing, basements were also rentable; glazing laid in adjacent sidewalks cast light into those previously underutilized spaces. Storefronts were another prominent use for prismatic glazing. It was commonly placed in transoms—above the clear glazing used to display goods—to reduce glare and introduce light further back in the store.

Prismatic glazing was envisioned as a remedy against urban streets growing increasingly dark, due to greater density, taller structures and the disadvantages of artificial lighting. As reported in 1897, "prisms, without loss, without any cost of maintenance, displace gas and electric lights, and in their place give pure, healthful light. Heat, noxious vapors, dirt and disease give way before the Creator's pure light of day."

A sign of scientific and spiritual progress, prismatic glazing's economic and aesthetic benefits were also extolled in testimonials and explored in design competitions. Reduced electric and gas bills were trumpeted alongside the design possibilities. Demand for prismatic glazing spawned half a dozen manufacturers. The most prominent company, Luxfer Prism of

Chicago, even hired a young Frank Lloyd Wright to produce designs. Wright subsequently illustrated their application in unbuilt office designs.

Such significant Chicago buildings as the Rookery and Carson Pirie Scott originally had Luxfer elements. In fact, Luxfer had more than 1,500 installations across the country before 1900, with offices eventually in 10 cities. Further afield, Adolf Loos's American Bar in Vienna employed prismatic glazing to great effect, as did designs by Bruno Taut. Prominent examples in the Twin Cities include the Hamm Building's transom windows in St. Paul and various low-rise buildings along Nicollet Mall in Minneapolis.

These architectural applications utilized principles known for centuries. The ancient Greek mathematician Ptolemy explored the refraction phenomena, as did later luminaries like René Descartes and Sir Isaac Newton. Wood boats often used conical prisms laid flush with the deck, giving sailors sunlight below—a light source safer than burning fuel. Despite prisms' enduring study and use, their architectural impact was relatively short lived. Historic examples of prismatic glazing remain, though often rendered useless by layers of paint or suspended ceilings. A number of factors—including

*Continued on page 58*





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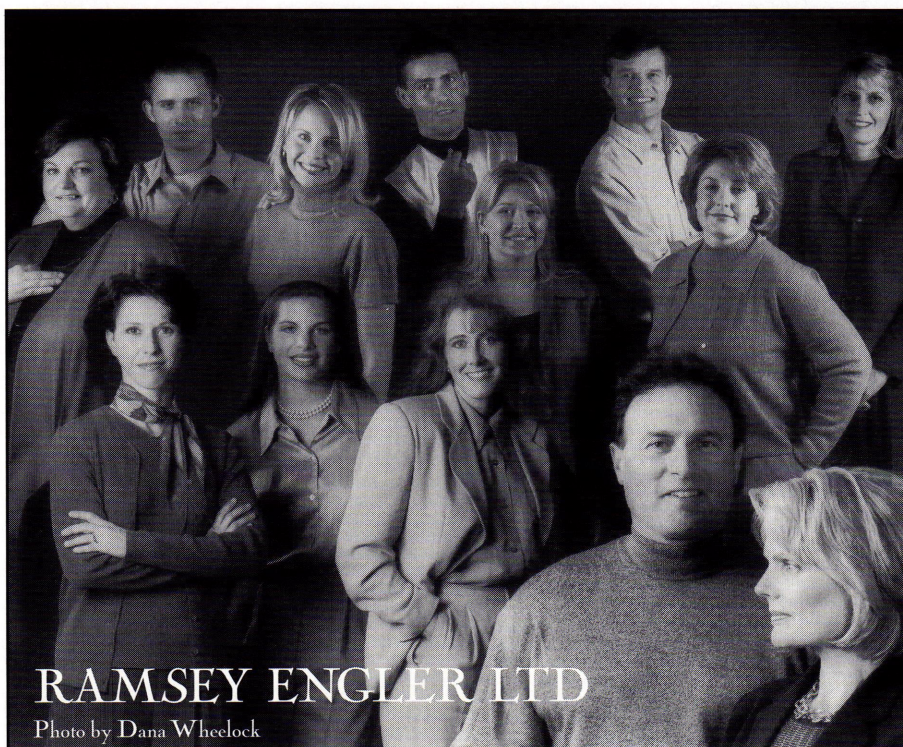


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# Architectural aid relief

*When a tornado ripped through St. Peter, Minnesota architects were part of a grass-roots relief effort to help the town recover*

By Camille LeFevre

It was a night Minnesotans will never forget. During supertime on Sunday evening March 29, a devastating tornado hit the town of St. Peter and the surrounding area. Unprecedented in size and intensity for this area of south-central Minnesota, the storm tore up nearly every tree in town, damaged the hospital and Gustavus Adolphus College, and destroyed whole blocks of houses and businesses. As windows exploded, the town literally rained glass as dirt and debris, glass and water swirled through interiors. About 1,600 structures were damaged at an estimate of about \$100 million. The town of St. Peter, beloved for its charm and many historic buildings, was in ruins.

Governor Arne Carlson immediately appropriated emergency disaster-relief funds to assist the storm-shocked residents. He also earmarked \$1 million to help people who own historically significant properties with repair and replacement costs not covered by insurance. And he assigned the Minnesota Historical Society to conduct a reconnaissance evaluation of the damage.

While driving through the few passable streets and conversing with property owners, Charlie Nelson, historical architect, Minnesota Historical Society, says he was dismayed. "In the central part of St. Peter, 70 to 80 percent of the buildings are 50 years

old or older, and display the distinctive architectural styles of their periods. Out of that percent, a good 50 to 60 percent suffered average to major damage. In 180- to 200-mile-an-hour winds, there's not much a wood-frame Queen Anne can do."

Many buildings were twisted on their foundations, he adds. A number of structures lost roofs and windows, had water-damaged interiors, and roofs and porches with delicately crafted spindles, brackets and columns were damaged beyond repair. "Finding a building that had escaped the tornado was a rare occurrence," Nelson says. "Conditions were such that the state preservation office couldn't tackle this alone. A number of buildings really required the services of architects and engineers."

Nelson met with the governor's staff and confirmed the necessity of the special fund for architectural repairs. Then he began contacting architects to see who might volunteer to consult with property owners. A joint effort between Nelson and AIA Minnesota executive vice president Peter Rand resulted in about 50 people from 30 firms attending a meeting in St. Peter a week later.

At that meeting were more than 100 property owners from St. Peter and the surrounding area. "We tried to have an orderly process [matching architects with property owners]," Nelson

says, "but it turned out to be anything but. It was a mad dash to corner an architect and drag them off to their house. Still, the day was spent by architects going to properties with owners; providing a friendly shoulder to lean on, crawling around those properties with them and sympathizing with them."

At the same time, Rand adds, architects were reviewing the structural status of buildings, dwellings and commercial properties. "Members of the profession assessed what needed to be done, whether the building was salvageable or not, and whether the building was notable or historical enough that special considerations should be made to restore it sensitively," Rand says. "I applaud Charlie Nelson in galvanizing this effort."

Over the next few weeks, volunteer architects prepared damage reports for Nelson while consulting with property owners on design issues, restoration matters, product selection, and the redesign or reconstruction of porches, gables and windows. Volunteer architects produced sketches and drawings for homeowners, met with contractors and insurance agents, and prepared documentation for emergency financing. "More than 30 property owners who applied for funds, and submitted plans and specs from architects and contractors, have

*Continued on page 58*



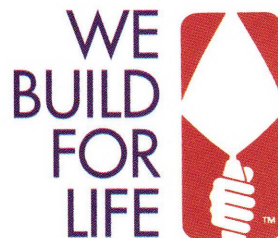
# THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftworkers will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We're The International Masonry Institute, and we'd like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at [www.imiweb.org](http://www.imiweb.org), or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.



*The International Masonry Institute*



The International Masonry Institute — a labor/management partnership of the International Union of Bricklayers and Allied Craftworkers and the contractors who employ its members.



In *The Ice Palace That Melted Away*, industrial designer Bill Stumpf discusses his concerns for designing “a more civilized form of daily living.” Stumpf, of course, knows about good design; his ergonomically designed chairs for the workplace have won numerous awards and redefined the way Americans sit at the office.

Design affects our daily lives and interactions with each other. Anyone who has ever been assigned the dreaded middle seat on an eight-hour international flight knows that bad design can sour your mood. If airlines weren’t so bent on wedging as many people as possible onto a single flight to make a profit, flying might be a more civil and pleasant experience for passengers. For Stumpf, though, civility is not a set of rules or guidelines. “Civility is an attitude above the law,” he says in our Up Close column (page 13). “It’s a social contract to be nice to each other: that we will treat each other well in public, and we’ll feel we’re being treated well and are welcome.”

## CIVILITY

Bill Beyer touches upon civility in the business world in his Essay (page 5) by discussing the role of professionalism. As Beyer tells us, the term professional has two meanings, referring to a person’s occupation or to a legal license conferred upon a person indicating a level of expertise. Doctors, lawyers and architects are licensed because their occupations concern public safety. Yet professionalism is more than a job or a license; professionalism is a way of dealing with people in a civil and courteous manner and taking pride in your work. “As we sometimes quibble with other design disciplines over who is professionally qualified to do what, we should remember that legal definitions can only take us so far,” Beyer writes. “The meaning of professionalism must ultimately be personal, a commitment to excellence that transcends statutory requirements.”

Stumpf notes that Americans are often quite civil with the big gestures, but lack civility with the smaller gestures. What makes us so uncivil? “Oddly enough, it’s our belief in and love of the heroics,” Stumpf says. “We’ll be the first to send food to a starving nation. If there’s a hurricane or tornado we will be the first to respond with great generosity, care and feeling. And yet, in some places we can pull our shades while someone’s screaming outside being murdered.”

Murder victims aside, Minnesota architects certainly have risen to heroic heights on occasion. In our Insight column (page 17) we discover how a team of about 50 Minnesota architects came to the aid of homeowners and business leaders who suffered extensive property damage from a spring 1998 tornado in St. Peter, Minn. Ed Kodet, part of the volunteer team, says he was “delighted that [architects] went to St. Peter to give people advice; architects of all ages—from young interns to emeritus retired folks—a real cross-section of people and firms, ages and areas of expertise. That’s what the profession is all about.”

Civility is a way of treating others and yourself with respect, of sometimes putting another person’s needs above yours. In Walter Lord’s account of the Titanic sinking in *A Night to Remember*, the author recounts portions of the subsequent hearings in which one of the investigators asks a surviving shipmate why women and children were loaded onto the lifeboats first. Are there rules that stipulate this procedure? No, the man responds, it’s just what you do.

**ERIC KUDALIS**

Codes and laws outline how architects should design to ensure public safety and comfort. Ultimately, good design does more than follow written rules. Good design encourages civility as it reaches out to the world around us.





*Two stone lions, recently brought back from China, guard the front steps of the Beaux Arts Minneapolis Institute of Arts. Renovation of the Institute included new landscaping (right) by Damon Farber Associates.*



# Artful display

The Minneapolis Institute of Arts builds on a tradition of architecture and art with its recently completed expansion and reinstallation

By Eric Kudalis

Museums often are defined by their physical space. We go to museums to view art, but we also visit museums to experience the setting for art. The Louvre in Paris is a work of art in itself, the experience of being in the building is often as thrilling as viewing its world-renowned collection. Frank Lloyd Wright's design for the Guggenheim Museum in New York City was controversial when first built in the 1950s because of its daring circular form. Critics complain that the architecture distracts from the art. Perhaps it does, but the architecture becomes part of the experience of viewing the art.

In addition to providing dramatic settings for art, architecture helps define a museum's mission and goals. The Museum of Contemporary Art in Chicago struggled with a low profile until it moved to a new facility off North Michigan Avenue a few years ago. Now the pressure is on to build a collection and

special exhibits that fill its architectural aspirations. Locally, the Weisman Art Museum languished in obscurity in the back halls of Northrop Auditorium at the University of Minnesota until California architect Frank Gehry unveiled a dazzling new building on the University campus in the early '90s. Today, the Weisman is a major player in the Twin Cities art scene. Walker Art Center, long regarded as one of the most innovative contemporary art museums in the country, is housed in one of the country's finest venues for viewing art, a modernist masterpiece designed by Edward Larrabee Barnes in the early 1970s.

Minnesota's other major-league art museum, however, has never quite had the distinction of truly satisfying architecture. The Minneapolis Institute of Arts, in fact, has always seemed a bit held back by its facility, an uneasy marriage of modern and classical design. The Minneapolis Institute began mod-



BRIAN DROEGE

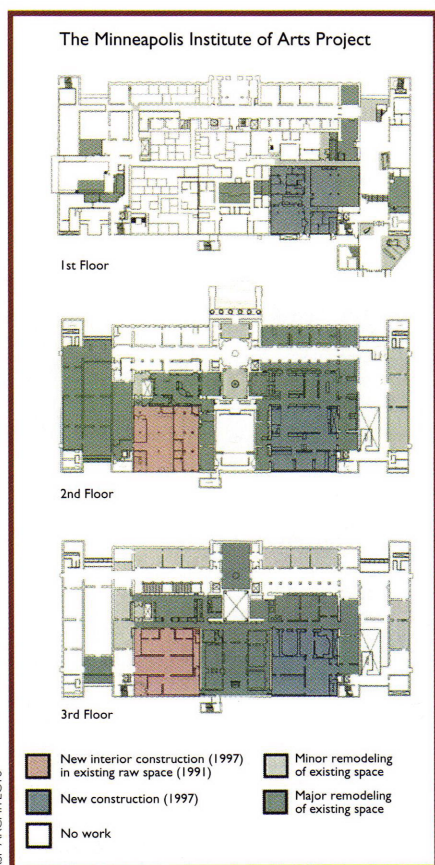


DAMON FARRER





BRIAN DROEGE



RSP ARCHITECTS

estly enough in 1883 with an inaugural show in a makeshift gallery. In 1889, the museum moved to a one-room gallery in the original Minneapolis Public Library at Hennepin Avenue and 10th Street, where it stayed until financier Clinton Morrison donated his 10-acre family homestead, Villa Rosa, on Third Avenue and 24th Street in south Minneapolis as a new museum site.

An ambitious Minneapolis Institute of Arts hired the renowned architecture firm McKim, Mead & White to design a Beaux Arts-style museum to house its growing collection. When the museum moved into its new home on Jan. 7, 1915, it took up residence in the first phase of what the East Coast architecture firm envisioned as an expansive arts center housing theaters and concert halls, all clothed in classical guise.

McKim, Mead & White's plans never moved much beyond step one, save for a south wing added at the back center to house Pillsbury Auditorium in 1926.

Not until 1974 when Japanese architect Kenzo Tange arrived did the Museum grow substantially. Instead of looking to a Beaux Arts antecedent, Tange, in association with Parker Klein Associates, took a decidedly modernist approach in designing east and west wings flanking the original facility, with additional gallery space behind the main building. Design plans also included the Children's Theater and Minneapolis College of Art and Design as companion pieces to the museum. Critics complained that the addition was an insensitive, modernist snub to the grandeur of McKim, Mead & White and that the new wings never functioned well as places to display art.





Interior renovation created a children's area (above and left) for families and an expanded bookstore (left) off from the main lobby. A new information desk (opposite) easily orients visitors to the museum.

Museum director and CEO Evan Maurer, then just an underling, remembers that staff was often intimidated by Tange, thus allowing an architect's ego to override client needs.

Despite the complaints, Tange's addition offered some dramatic interior spaces, especially 3-story high windows in each new wing framing downtown views toward the north. Yet Tange's addition, to the chagrin of many visitors, forever shifted the main entrance away from the columnar entrance on 24th Street to the modern glass-and-brick side along Third Avenue. Some people have never quite accepted the new entrance as a justifiable move. But frankly, the grand front steps and entrance to the original building are not all that grand. The McKim, Mead & White portion has always seemed a bit

second-tier McKim, Mead & White; if the original plan had been built in its entirety, perhaps the museum would have been truly grand. In all fairness, though, the rotunda, fountain court and skylit third-floor central gallery are Beaux Arts splendid.

The recent reinstallation and renovation have attempted—if not to make the museum grand—at least to make it more accommodating to visitors and art. Since its inception more than 100 years ago, the museum has built one of the largest art collections in the Midwest, with approximately 100,000 objects from around the world spanning 5,000 years of art history. The museum's Asian collection is particularly noteworthy. Of course, a museum visitor won't see all those objects; most are kept in storage. Until the recently completed renovation,

expansion and reinstallation, in fact, museum visitors could view only about 1,100 objects. Tange's addition often proved unsuitable for installations. The expansive walls in the eastern court, for example, are just too big for most art pieces, and portions of the western wing found use as storage, not art displays.

The latest expansion and reinstallation, largely overseen by RSP Architects of Minneapolis over the past two years, has remedied the museum's exhibit needs and streamlined the interior circulation flow. The expansion and reinstallation culminates the museum's "New Beginnings," which director Maurer announced in 1988. Since construction began on new galleries in 1992, nearly a parade of Minnesota architects contributed design input and work, from Hammel Green and Abrahamson to





BRIAN DROEGE

Expanded Asian galleries (above) dominate the second floor. The library and adjoining garden (right), 1797, is from a Ch'ing Dynasty residence from the Chinese village of Tang-li. The third-floor gallery (opposite top), once disguised with a dropped ceiling, has been restored to its original character as the architects repaired the plaster detailing and skylight, renewing McKim, Mead & White's original architectural vision. Interior vistas (opposite center) lead from the third-floor gallery, across the fountain court and into galleries beyond.



MINNEAPOLIS INSTITUTE OF ARTS



Ellerbe Becket and Walsh Bishop, as well as landscape architect Damon Farber Associates. Only after the Board of Directors, impatient with the piecemeal progress, decided to put the expansion on the fast track did RSP enter the scene in 1996.

For those who haven't been to the museum in a while, or those who have never been there, it may be hard to determine where old and new begins. Unlike Tange's addition that announced NEW, this expansion seamlessly unfolds. Robert Jacobsen, coordinator of the reinstatement project and Curator of Asian Art at the Institute, says that he was impressed with RSP's ego-free design approach. Rather than trying to impose a design signature on the project, the architects sought to integrate invisibly new infill with the existing structure.

Overall, the expansion entailed building new gallery space behind the existing building between Tange's west and east wings flanking the original structure. With one phase of the infill already completed, RSP oversaw the last block of in-fill construction, and some exterior restoration and revamping, before turning its attention to the interior, renovating existing galleries, designing new galleries, and improving circulation and visual connection between galleries and floors.

The final project includes 33 new galleries, 74 renovated galleries, five new classrooms, 20 interactive computer-learning stations throughout the galleries, a family center for small children, new coffee shop with ample seating spilling into the eastern atrium, expanded museum shop, and an improved special-exhibit gallery. In all, visitors will discover more than 46,000-square-feet



MINNEAPOLIS INSTITUTE OF ARTS



BRIAN DROEGE

of new exhibit space for approximately 4,000 displayed objects throughout the museum. Renovation highlights include the second-floor Asian collection with approximately 1,500 works in 22 galleries organized according to Southeast Asia, Chinese, Islamic, Korean and Japanese. Three prized pieces include an 18th century scholar's study and rock garden from 1797; a Ming Dynasty reception hall, ca. 1600; and a ceremonial gate from 1728. Visitors exploring the third floor will discover the restored skylit central gallery, perhaps the centerpiece of McKim, Mead & White's original building. For years, a dropped ceiling hid the plaster moldings and coffers, but RSP raised the ceiling and repaired the skylight, which dripped al-

most from the beginning due to leaky 1915 technology.

While the museum is now much bigger and more impressive than 10 years ago, the interior still has a few snafus, an obvious result of too many different designers stirring the mix. A corridor immediately to the left within the main lobby leads to a community room, whose steel doors provide a rather banal visual terminus. Likewise, steel doors leading to the workshop at the top of the second-floor stairs are an aesthetic blotch at an important interior locale. And an expanded third-floor balcony stretching over Tange's eastern court blocks interior views of the different levels, as well as exterior views to downtown. Jacobsen is justifiably proud that the renovated museum provides visual markers that draw visitors through the galleries, but here are instances in which the visual markers are dead ends.

Aside from that, the expanded museum has more the trappings of a first-tier art museum. For years, the Minneapolis Institute seemed to exist in the shadows of the much more aggressive Walker Art Center. The Walker had all the sexy new shows and the design-forward exhibit space. The Minneapolis Institute of Arts' expansion gives the museum much improved space to mount shows, and boost its local and national profile. More than 400,000 visitors walk through the museum each year. With more art and better galleries, the MIA is giving people reasons to return.

**Minneapolis Institute of Arts  
Expansion and Reinstallation  
RSP Architects  
Damon Farber Associates  
(Landscape Architect)**



# Urban preserve

Milwaukee Avenue's old-world charms invigorate this south-Minneapolis neighborhood

**C**hances are you're already acquainted with the Milwaukee Avenue walk-and-gawk. That's what I've come to call the parade of pedestrians that troops past our porches, peer into our windows and marvel at the urban neighborhood that seems almost aggressively stuck in time.

Most of us don't usually mind being on display. In fact, on any given afternoon we may favor our sense of pride over our privacy. I'll often plant myself beneath the porch's wooden spindles to field questions like "What's it like to live here?" and the inevitable, "Where do you park your car?" (Our street is one of few in the nation that are car-free, and at least half the homes have no garage. But we have assigned parking spaces in lots off 23rd Avenue.)

I was once even asked, "Do you pay to live here or what?"

But there are also times you might find me at the side of the house, obscured behind foliage and quaint picket fences. That's my way of politely saying, "Do not disturb."

The distinction between public and private here is subtle but important. To my mind it validates the success of a project that began some 30 years ago, when Seward Neighborhood activists set out to rescue a turn-of-the-century community whose homes, squeezed onto half-lots by a thrifty developer, once housed newly arrived immigrants, the majority of whom were from Scandinavia and worked on the Milwaukee Railroad. (That's how the two-block-long 22 1/2 Avenue, between Franklin Avenue East and 24th Street East, and 22nd and 23rd avenues south, became Milwaukee Avenue, or so the lore goes.)

Fallen into neglect and disrepair—even disrepute—the closely packed brick properties were for a decade part of the City of Minneapolis's urban redevelopment plans; had those plans been

realized, high-rise apartment buildings would stand where our houses now sit. Instead, Odysseus triumphed over Cyclops. The avenue's restoration began roughly 20 years ago once the nonprofit neighborhood group placed the four linear blocks of facing houses on the National Register of Historic Places.

Has it worked? Well, I'm biased. But let me ask you this: Where else, besides Walt Disney's contrived Celebration community, do porches invite strangers and neighbors to gather and do slender side yards encourage the nurturing of private family life? Truth is, I wouldn't even live in our vintage Victorian if it weren't for a stroll last autumn that brought my then-partner, now-husband Todd face to face with an Edina Realty sign. In the process of selling our respective homes, we were looking to merge two kids and two aesthetic sensibilities—his modern, mine more "rustic"—under one roof. Mourning the loss of a bid on an Italianate that backed onto the block, Todd stopped at the 1,900-square-foot brick house with the blazing red sign and thought, "What if?"

It made sense. We are two committed city dwellers who prize our bicycles above our Honda. Proximity to stores, restaurants and bus lines and a 15-minute commute to work by bike proved irresistible. Added to that convenience was a concern for my outdoor cats, who have a penchant for chasing moving cars. Of course, no traffic on the greenway is a plus for Todd's preteen sons, Zach and Kurt; they've learned to throw a Frisbee on the boulevard without taking out hanging plants on nearby porches. Altogether, we felt that this narrow house with an antique shell, renovated interior and finished basement would serve our new family well.

And so far it has. Within weeks of our move a year ago, our neighbors welcomed us to the block over lasagna, cake and beer. We've grown accustomed to "smells alley," the passage behind Franklin Avenue from which the aroma of Tracy's burgers, Domino's pepperoni pizza, soap from the laundromat and hashbrowns at the Seward Cafe culminate in a strange brew. And we've learned to fight urges to accommodate fickle eaters with a quick trip to the Seward Co-op.

But it's not all out of Martha Stewart. What makes this block so unusual and appealing makes it doubly irresistible for people with less honorable intentions. Public urinating is a nuisance and other ef-



By Diane Richard



DON F. WONG

fluvia—garbage, bottles, the sounds of drunken arguments—often lap off Franklin Avenue.

Then there are robberies. Except for one neighbor whose house has been ignored but whose car windows were smashed, all the houses nearby have been hit in the past 12 months, including ours. All in daylight, no less. It sometimes feels as if we're a tree with beautiful red apples just begging to get plucked. That fact gelled for me when colleagues from the western 'burbs dropped me home one night. During the two-mile drive I delivered a litany of crimes—here's where I found my stolen bike; here's where I was groped; here's where we found Todd's empty wallet.

In response, I've taken to taping up notes around the house that read: Did you shut the door? Did you lock the door behind you? Friends laugh, but we can hardly afford to be blithe.

Speaking of security, I'll let you in on a little secret. The man from whom we bought the house, an electrician who left us a legacy of inexplicable electrical quirks, left his security contract to us as well. (This on top of kitchen wiring that turns appliances on and off to its own inflexible schedule and other magical tricks.) Because Todd and I are too cheap to pay for the security system, we figured the contract had expired and we were left to our own defenses. Boy, were we wrong. It was 7:30 one Sunday morning, and Todd and I are roused to the sound of a clattering coffee cup, unsteady footsteps and Kurt's faint call, "Di? Dad? You up?" We shout back: Go away for another

couple hours. "But it's Mother's Day," the 10-year-old protests. And he mounts the steep steps to deliver coffee and a rather fleshy pancake.

Off goes the fire alarm, attached to the security system—both deactivated, or so we had thought. (And not a whisper from our plastic fire alarms, wouldn't you know.) We rush downstairs to discover a skillet choking out black plumes of smoke. Whoops, boys forgot to turn the fire off from under the butter-soaked griddle.

Standing in a T-shirt and underwear, I move the front door in and out like a bellows. "At least the system isn't connected to the fire station anymore," I shout. But wait. Dueling sirens. Within seconds, a full-size flaming red steed pulls onto the emergency-access sidewalk in front of our house and three firefighters hop out. The young men and woman in their black jackets, monster boots and close-cropped hair take the scene in stride and, upon leaving, wish me a happy Mother's Day.

People on the block slept through the whole thing. So much for our close-knit neighborhood.

Overall, a year of living on Milwaukee Avenue has shown me that, like the firetruck, real life can seem a boorish intruder. But what the hell? I don't want to live in an idyll.

During our spring cleanup (there's a fall one, too), a busload of students stopped nearby for a walking tour of the block. On seeing about 25 of us with rakes and paint brushes, I heard one ask, "Do they do this every weekend?" No. But it's nice that she might think so.



Diane Richard and Todd Melby (left) on the front steps of their Milwaukee Avenue home. The two-block-long, pedestrian-only avenue is a colorful collage of restored homes.





Just beyond the glitter of the modern high-rises, this economic giant retains its traditional Asian character in beautifully maintained neighborhoods and lively markets

# Hong Kong

By Kelly Davis



KELLY DAVIS

Even in an age where airliners have become the equivalent of long-distance buses, it's still remarkable to me that one can board a nonstop jumbo jet in Minneapolis and, two meals, some fits of intermittent dozing and a few movies later, touch down in one of the most exotic destinations on the planet: Hong Kong. I've flown into this diminutive yet global bastion of capitalism a number of times over the last quarter-century. Yet the repeated experience of straining to look down from the aircraft window to catch the first glimpse of one small island after another jutting vertically out of the jade-green South China Sea invariably evokes a shiver of anticipation. Even at 30,000 feet one begins to feel a wave of energy from the place. The arrival becomes even more magical at night; the islands ablaze with lights, appearing like jewels scattered over a vast black carpet. Until the recent opening of Hong Kong's new airport, the sensation of flying daringly low above the rooftops of Kowloon and banking sharply for final approach to the single runway that extends pencil-like into the harbor had to be one of the most memorable experiences of flying.

The Special Administrative Region of Hong Kong, as the former British Colony is now known, consists of three main entities: Hong Kong Island with its capital city of Victoria, the city

of Kowloon across the harbor, and the adjoining and substantially larger area comprised of new high-rise bedroom communities and intensively cultivated fields known collectively as the New Territories. Both of the latter are anchored firmly onto the eastern tip of the Chinese mainland and are ringed by islands of all sizes, many of them uninhabited. Each area has its own definitive character and distinct charm.

Hong Kong has to be one of the world's most dramatic urban places, with Victoria Peak on Hong Kong Island a visual centerpiece. Towering hills, cloaked with subtropical vegetation, rise

to a height of more than 1,000 feet above the harbor, and serve as backdrops and precipitous foundations for tightly packed 40- to 70-story office towers and apartment blocks. It's wise to watch the time of year when planning a visit. November through February are the most pleasant months. May through August is downright steamy in a torpid way that can only be experienced in Asia. And I know first hand to avoid the memorable but skin-drenching downpours of the monsoon.

Kowloon has traditionally been the epicenter for shopping in Hong Kong, and is where a





majority of hotel rooms are located, many of them facing the famous view toward Victoria Peak across the harbor. Over the last 10 or 15 years, tremendous amounts of energy and money have gone toward the redevelopment of the waterfront into a grand and highly used public promenade and civic center. With the never-ending activity of boats and ships of all sizes plying the choppy green waters and, particularly at night, the glittering and almost surreal presence of the shimmering skyline stretching for miles across the harbor, this is Hong Kong's best and most enjoyable free entertainment.

While cross-harbor tunnels handle vehicular traffic between Kowloon and Victoria, don't even think of driving. Hong Kong is compact, has highly developed public-transportation systems and is great for walking, which is the best way to capture the character and magic of the place. The Star Ferry, one of the most famous and pleasurable short-water journeys in the world, navigates across the harbor throughout the day and evening from Kowloon to Hong Kong Island in about 10 minute's time. The mammoth scale of Victoria's signature office towers, designed by architects from around the globe, becomes more apparent as the ferries approach the pier in Hong Kong's Central District or the newly redeveloping districts of Wanchai and Causeway Bay to the north. While the graceful, multifaceted I.M. Pei Bank of China, with Victoria Peak looming behind it, still dominates the skyline of Central, its height and visual presence is continually challenged by other trendsetters in the never-ending contest to be most current and most architecturally fashionable. From dawn to dark, one is never out of earshot of the pounding of jackhammers or the sight of emerging skeletons of immense towers cloaked in a fretwork of

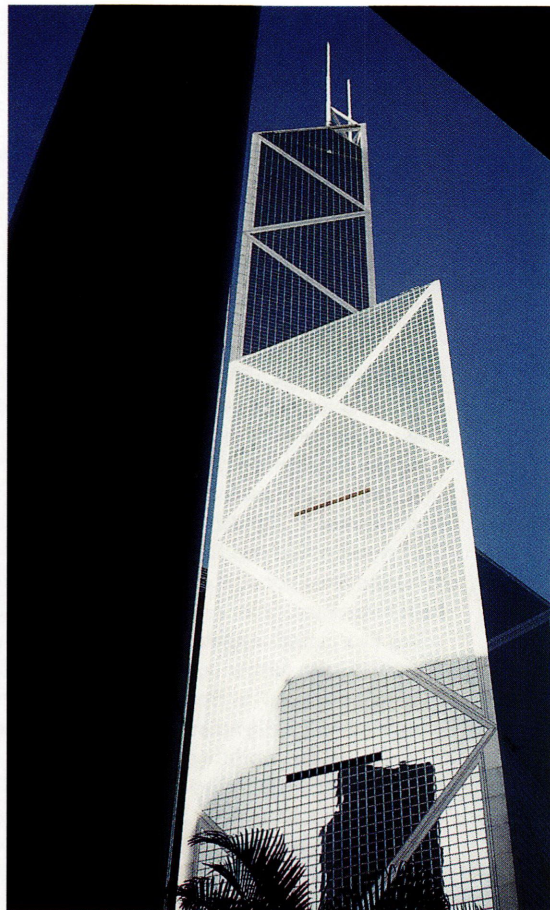
bamboo scaffolding. But, of course, in the perpetual frenzy to modernize, something precious is lost and vestiges of the former colony's history have too often been sacrificed.

While Central is cutting-edge and cosmopolitan, devoted exuberantly to banking and commerce and displaying an intriguing blend of East and West, the visitor needs to walk several blocks toward Western District to glimpse the character of the other, more earthy and perhaps more real face of Hong Kong, and get a flavor of the city as it once was. Here the streets are narrow and winding, crammed with tiny shops and markets selling everything under the sun, from rare Tibetan antiques to medicinal snake venom. It's densely populated, boisterous and alive. Enticingly unfamiliar aromas emanate and beckon from humble food stalls, and dark and mysterious-looking temples are permeated with pungent smells from huge coils of slow-burning incense. Here can be found the few remaining "ladder streets" with their burgeoning, open-air markets that climb steep, narrow steps up the hillsides, as well as a smattering of architecturally significant buildings that still link the city to its colorful past. Here one can best savor the remarkable contrasts that make Hong Kong such a captivating destination. While walking through the labyrinth of streets and alleys, drinking in sights and smells and sounds that constantly pique the senses, an occasional glimpse of one of Central's gleaming, mirrored office towers comes into view between the raucous jumble of overhead advertisements that stretch from side to side of almost every street. The two worlds coexist and support each other, but at the same time can feel light-years apart. At these moments one realizes just how thin the glossy veneer is.

From time to time there comes a need to escape the frenetic pulse of the city and seek a refuge of quiet and calm. Indeed,

Hong Kong harbors a number of hidden places that offer a tranquilizing antidote to the noise and activity. There are parks and aviaries and gardens alive with the soothing sound of water. All are great spots, particularly in the early morning, to watch groups and individuals practice the slow, ballet-like rituals of Tai Chi. There are ferries to outlying islands replete with picturesque fishing villages where the pace is more relaxed, several of them free of vehicles. For hikers, the long-distance Hong Kong Trail snakes through the mountains of the New Territories. Paths, such as Bowen Road, contour in and out of lush valleys above the apartment block at midpeak level on Hong Kong Island.

The quintessential experience, however, and the one that puts Hong Kong into a class by itself, is to ascend to the cool heights of Victoria Peak by the Swiss-made tram to view the city from above. My advice is to leave the viewing platforms and restaurants and shops for later, and take off counterclockwise along the narrow pedestrian lane of Lugard Road as it begins its circumnavigation of the Peak. It's quiet, remarkably quiet, as Hong Kong and its harbor, Kowloon and the New Territories beyond spread themselves before you. It's an urban vista like few in the world. By day it takes your breath away. By night it's intoxicating.



*Hong Kong's modern high-rises (above) contrast with the age-old charm of traditional Asian markets and street scenes (opposite).*



# Clarence Wigington

The year was 1883. As the United States was preparing for another presidential election, the Supreme Court declared unconstitutional most of the sweeping Civil Rights Act of 1875 that recognized the equality of all men before the law and forbade discriminatory practices in public accommodations. The following year, Grover Cleveland, incumbent President, would be re-elected to another term. During President Cleveland's second administration the Republican Party retreated from social, economic and political equality promised during radical reconstruction, a mere decade before. By 1885 most southern states had passed legislation racially segregating schools. In 1896 the Supreme Court further upheld such laws by establishing the doctrine of "separate but equal" in *Plessy vs. Ferguson*. In the South the new century opened with 214 lynching of African Americans in the first two years.

This was the world into which Clarence Wesley Wigington was born April 21, 1883, in Lawrence, Kans. Little is known about his early life except that his parents, Wesley and Jennie Wigington, were of biracial backgrounds and not descendants of former slaves. Kansas, a culturally southern state, was known for conservative racial policies. Early in his life, Wigington's parents moved to Omaha, Neb., where his father's family lived, in search of a better life. Clarence Wigington was raised there. Graduating from high school he attended the T. Lawrence Wallace Studio, studying art for two years until he could no longer afford the tuition. Fortunately, through the intervention of a family friend, he secured employment as a draftsman for Thomas R. Kimball, a nationally recognized architect. His exceptional artistic abilities were soon recognized; at the age of 16 he won three first prizes at the 1899 Trans-Mississippi World's Fair in Omaha for his work in charcoal, pencil and ink. It is not known if Wigington actually completed his studies. However, he continued to work for several architectural firms in Omaha and Davenport, Iowa, between 1901 and 1908.

In 1908, at the age of 25, Wigington married Viola Lessie Williams of Omaha. Having secured his first commission for the design of a small brick potato-chip factory in Sheridan, Wyo., Wigington decided to move to Sheridan, where he hoped to establish himself as an architect. After relocating, he learned that several other architects had sought out the same opportunity. Faced with the specter of unemployment, Wigington decided to manage the potato-chip factory and did so until a change in the business climate forced closure. During this period he submitted a design for the Sheridan courthouse and jail but lost to another competitor. Undaunted, he successfully competed for the design of two dormitories and the administration building for the National Religious Training School, now known as North Carolina State University. Probably anticipating the birth of their first child, the couple returned to the security of Omaha where Muriel, the first daughter, was born. Thirteen months later, in 1913, their second daughter, Mildred, was born.

While in Omaha, Wigington is credited with designing the Broomfield and Crutchfield Apartments and Zion Baptist Church. In 1913 he moved to Davenport, Iowa, and was associated with the office of Gor-

don Van Tyme. Two years later, the family relocated once more to St. Paul, Minn. Shortly after arriving in 1915, he received commissions to design creameries in Elk River and in Northfield. However, it was his exceptional performance on a civil-service examination in 1915 that launched a professional career in the St. Paul Architect's Office spanning three-and-one-half decades.

Unlike Lawrence, Omaha, or even Davenport, the racial, economic and political climate in St. Paul was probably more conducive to supporting Black professionals. Although the Black communities in St. Paul and Minneapolis were small in comparison with other northern cities that experienced the "great migration" of southern rural Blacks to northern industrialized cities between 1910 and 1915, both cities had a stable core of working-class people. These communities were literate and very active in the civil-rights struggle of that day. John Quincy Adams, a civil-rights advocate and editor of *Appeal*, a Black newspaper published in St. Paul, was in part responsible for recruiting Black professionals and businessmen like Wigington to Minneapolis and St. Paul. These individuals became leaders in the community and part of a communication link to other national civil-rights organizations, and such important personages as Booker T. Washington and W.E.B. DuBois.

It was such a cadre of leaders that in 1902 played host to a major national civil-rights conference held in St. Paul. In 1913, upon the occasion of the death of Frederick L. McGee, the first Black criminal lawyer in Minnesota, a chapter of the National Association for the Advancement of Colored People (NAACP) was formed in St. Paul. It was one of the earliest chapters established in the nation. Shortly after Wigington's arrival, the St. Paul NAACP successfully prevented the showing of *The Birth of a Nation*, the classic film depicting the rise of the Ku Klux Klan during the reconstruction of the South. Later, in 1922, Omicron Boule of Sigma Pi Phi fraternity would be organized in St. Paul. This fraternity is the oldest Black male fraternity in the United States (founded in 1905) and its membership consisted only of college graduates.

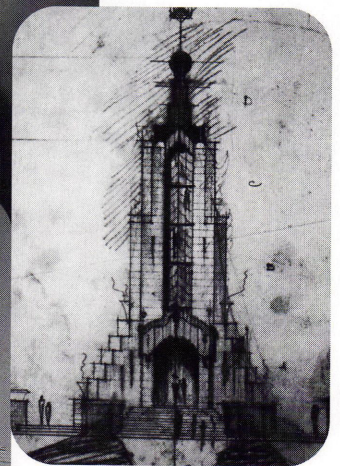
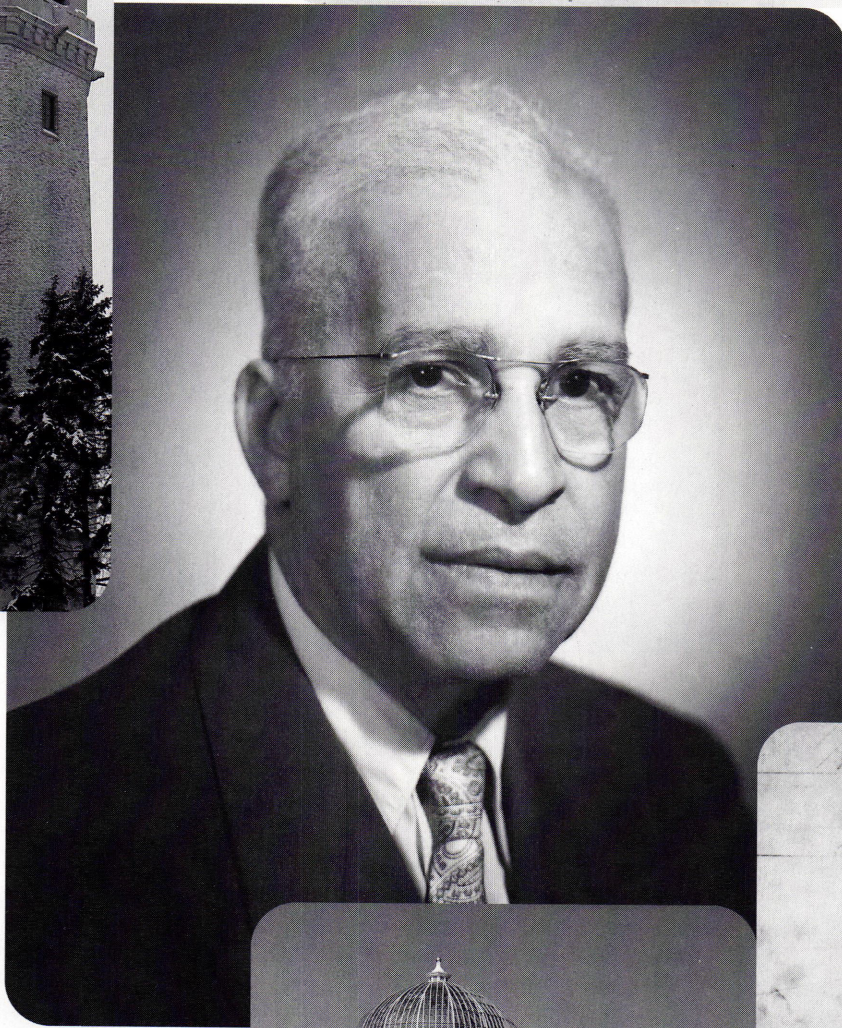
During the length of his career in St. Paul, Wigington became a recognized and respected leader in this community. Although he had the distinction at that time of becoming the first Black municipal architect in the nation, many of his contemporaries in the Twin Cities, some of whom were trained in Black colleges established during reconstruction, were the first to serve in various capacities. He, like them, was what W.E.B. DuBois coined the "Talented Tenth," that portion of the race who by dint of formal education, training and intellect predisposed themselves to leadership positions in the ongoing debate over race and equality in America. From existing

*Continued on page 60*

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Clarence W. Wigington's work includes (from left, clockwise) the Highland Park Water Tower, 1928, Highland Park Clubhouse, 1932, the St. Paul Winter Carnival Ice Throne, 1941, and Como Park Palm House, 1939, part of the Conservatory.

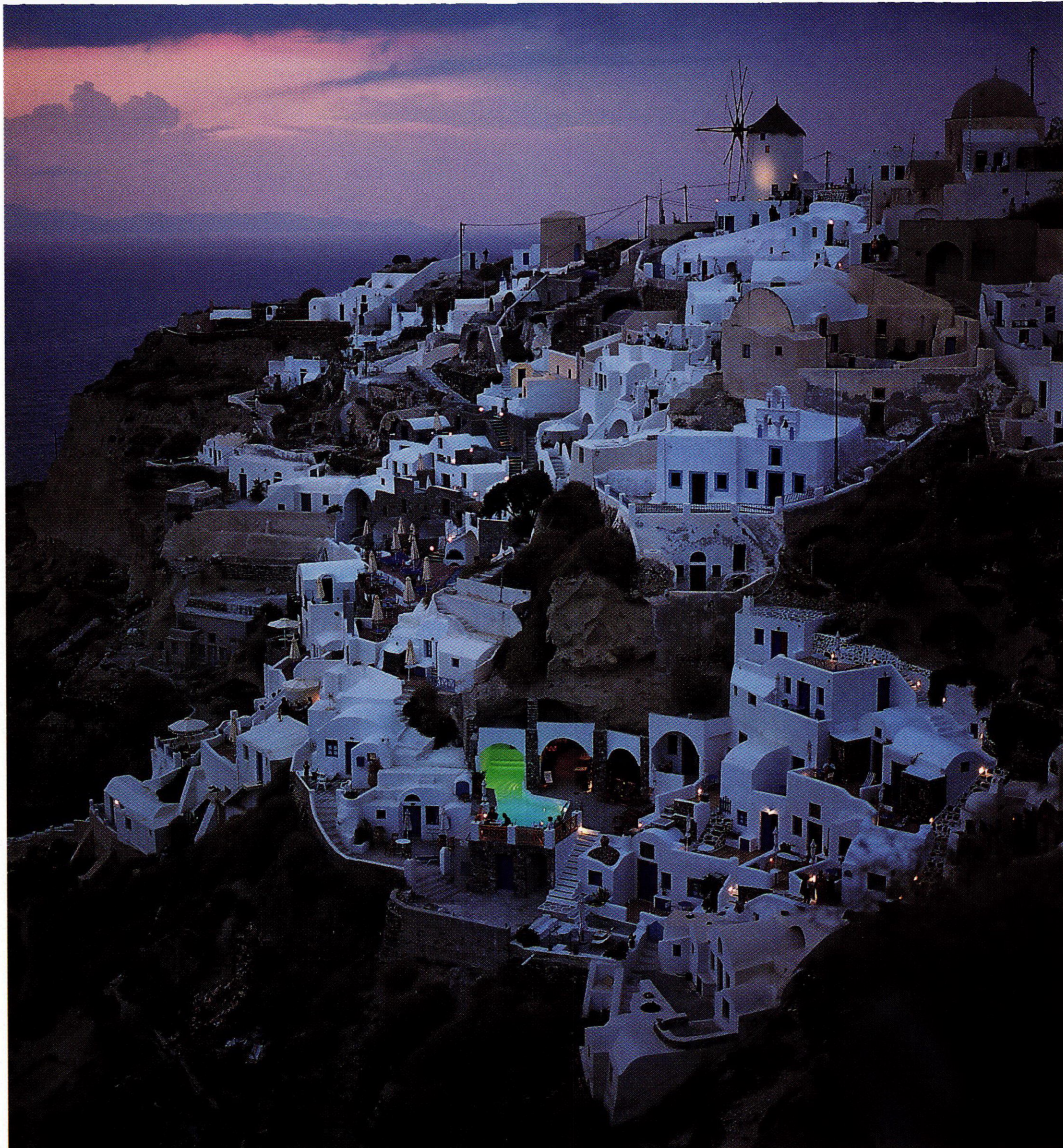






#### SANTORINI

A volcanic eruption around 1500 B.C. literally blew the top off the circular-shaped island of Santorini and left the crescent-shaped island of today. The sea filled the crater to form a cauldron enclosed by 1,000-foot cliffs. Common people with limited means, limited resources, limited technology and a severely restricted site produced an architecture that is spectacular. Small, cave-like dwellings were built into the volcanic rock (this page). Sites were irregular in shape; homes were built on multiple levels with outdoor decks and terraces to supplement the indoor spaces. The main thoroughfares are pedestrian along the top of the cliffs with winding walks and stairways cascading down to houses and apartments. More than 400 churches adorn the island (opposite). Sea captains pledged to build a chapel to God if they could get home safely from stormy seas.





## IN AN AEGEAN PARADISE, ARCHITECTURE AND NATURE INSEPARABLY COME TOGETHER

The Cyclades are islands scattered across the heart of the Aegean Sea—little gems in clear blue water. We spent three weeks in Greece this past September, including Athens, Crete, Rhodes and Samos. Our most vivid memories are of the Cyclades. Traditional architecture of the Cyclades is white and blue: white to reflect the hot afternoon sun, and blue in response to the brilliant blue skies and crystal-clear blue waters of the sea. A few of our favorite images are from the islands of Santorini (or Thera) and Mikonos.



### MIKONOS

Little Venice—where the buildings, plazas and outdoor cafes meet the blue waters of the sea. Legend says that the houses of Little Venice had doors over the sea to facilitate the clandestine unloading of pirates' plunder. The narrow, meandering streets and alleys behind the buildings formed a maze to confuse pirates from other islands. Windmills (opposite), once used to turn millstones and grind wheat and other grains into flour, remain landmarks on the islands.





# Monastic vernacular

An office building for a health-care provider reflects rural imagery and a religious commitment

The headquarters for Holy Cross Health Systems, a non-profit, health-care provider founded by the Congregation of the Sisters of the Holy Cross at St. Mary's, consolidates three distinct divisions into one building. For years the health-care provider had operated its information, administrative and insurance divisions out of three separate buildings in South Bend, Ind., in and around St. Mary's College.

When the group enlisted Hammel Green and Abrahamson of Minneapolis to design a new facility, it proposed a near-impossible design-construction schedule, according to Tim Carl of HGA. The clients wanted to be sitting at their new desks within a year, thus leaving HGA with a breathless schedule for programming, schematic design, design development and construction.

HGA satisfied several client specifications in successfully meeting the tight schedule. Because of its religious heritage, the management wanted its new facility to avoid ostentation, requesting a clean, pared-down aesthetic that reflected a monastic sense of commitment.

The client also wanted a facility that fostered interaction and a community, campus-like feel.

The architects divided the 90,000-square-foot building into three basic units on an eight-acre, historically rural site abutting mature woods. The 3-level horizontal office block sits perpendicularly to a 2-level community center housing a cafeteria on the lower level, board room above, and conference rooms on both levels. A central entry court connects the two primary blocks to each other. Carl says that the architecture team looked to rural, vernacular imagery in conceiving a building that blends naturally with its setting. Simple materials fit a tight budget. Brick corresponds with the traditional brick buildings at St. Mary's College, about 15 minutes away. Corrugated-metal panels, cladding the main office block, recall metal farm sheds set atop concrete foundations. Expanses of glass windows connect interior to exterior. A proposed plaza between the office block and community center will invite interior activities to spill outside when weather permits. Interior layout encourages community interaction through a primary spine that runs the perimeter length of the office block, connecting readily with the lobby and cafeteria/conference-room wing.

This is a basic box, but HGA's crisp, confident detailing and thoughtful programming transcends the box with a facility that blends well with the natural setting to reflect the client's religious heritage.

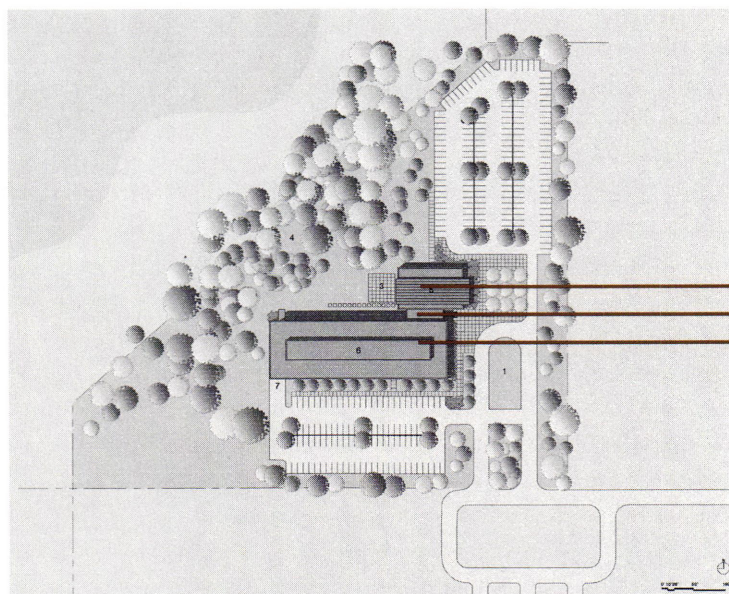
E.K.

**Holy Cross Health Systems**  
**South Bend, Ind.**  
**Hammel Green and Abrahamson**



JESS SMITH, PHOTOSMITH





Community Center  
Lobby  
Office Wing

The architects brought exterior corrugated-metal cladding into the main lobby (opposite) to maintain an aesthetic connection between inside and outside. The metal-clad office wing (right in above photo) sits perpendicular to the community center (left in above photo). The two sections are connected by the public lobby. The architects adhered to a simple palette of brick, corrugated metal and glass (above and left).



# African cure

A hospital by  
MSAADA focuses on  
preventative care

*The Bunda Hospital groups several single-story masonry structures with metal roofs along a grid (below and opposite top). Courtyards between the structures (opposite center) offer outdoor access for patients. Facilities include surgery and classrooms for health education.*

**M**SAADA has built its practice on designing churches, hospitals and educational facilities in Africa while maintaining a home base in Wayzata, Minn. With offices in Tanzania, Kenya, Madagascar and an associate office in India, the firm has developed expertise in interpreting the needs of underdeveloped countries.

Unlike in the United States, church and state are not necessarily separate in Africa. One of the firm's latest projects is an example of church and state working together. The Bunda District Hospital in the Mara region of northern Tanzania, at the northwestern edge of Serengeti National Park, was built by the Lutheran Church in Tanzania using approximately \$5 million of funds raised by Norwegian Lutheran Mission during a two-day telethon. The church runs the hospital while the government pays staff salaries.

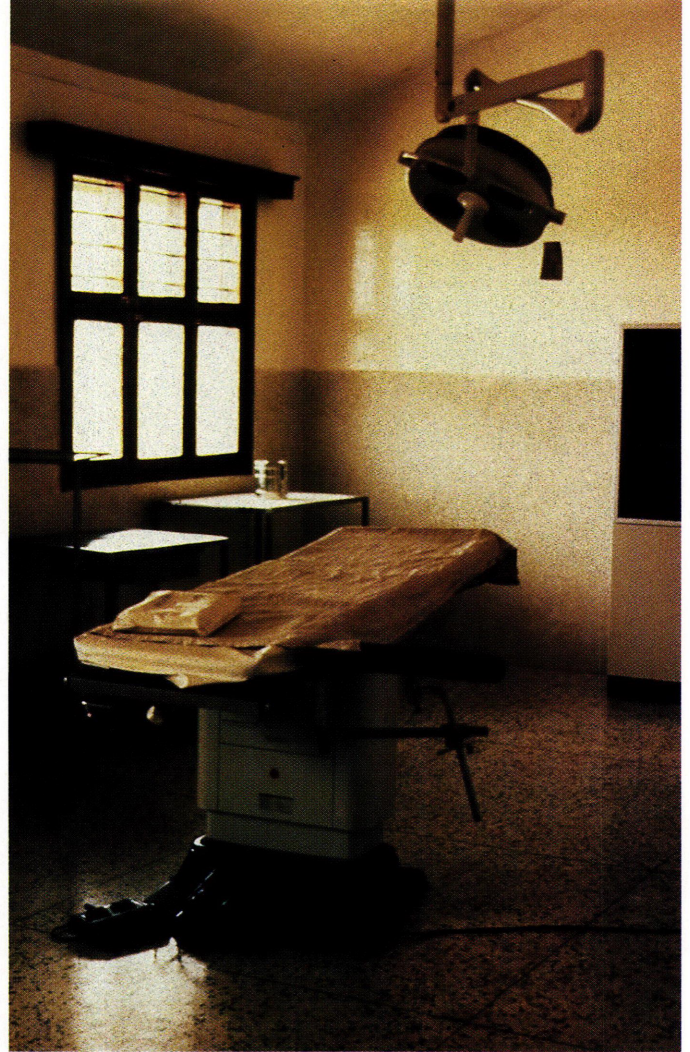
Bunda Hospital is one of MSAADA's largest projects to date, spreading along a 50-acre hillside site on the eastern shore of Lake Victoria. As is customary

in Tanzania, in which medical services are free, the hospital emphasizes preventative care in a region hard-hit by the AIDS epidemic. Tanzania, and other African countries, lacks the resources to battle diseases once somebody does get sick. Typically, notes Poul Bertelsen, founding principal of MSAADA, the terminally ill go home to die; waging war against cancer and other such diseases is a luxury of the developed world.

Bunda Hospital's expansive plan includes 62,900 square feet of space to accommodate an in-patient ward with 120 beds, an out-patient department and a maternal/child health clinic, as well as ancillary buildings for staff housing, canteen, laundry, kitchen, central stores, mortuary, workshop, generator shop and toilets. The main hospital includes surgical wards, a central sterilization unit, internal-medicine wards for male, female and pediatric patients, intensive-care unit, maternity ward and delivery unit, laboratories, radiology services and pharmacy. In the maternal/child health







clinic, which is set apart from the main hospital, the emphasis is on education and hygiene. Women and their children will receive check-ups, inoculations and leave with food supplements, often distributed as an incentive to visit the clinic.

The various departments and units are housed in separate, single-story

buildings, connected by a roof-covered spine and landscaped courtyards. Interior finishes are bare-bones and utilitarian, with plaster over concrete-block walls, and terrazzo floors and counter tops chosen for durability. Lacking adequate electricity and mechanical-cooling systems, the grouping of small-

scale, concrete-block masonry buildings offers the benefit of natural ventilation and lighting, as well as easy outdoor access for the patients. Bertelsen notes that natural ventilation eliminates sick-building syndrome, although blowing dust is often a problem during the dry season.

The hands-on experience of designing in Africa sustains Bertelsen and his team. There is nothing ivory tower or theoretical about this kind of architecture. MSAADA architects design and build with their hands, and the clients' benefits are immediately apparent. Says Bertelsen, "For us, it's exciting to do some of these facilities and know they are really needed."

**E.K.**

**Bunda Designated District Hospital  
Bunda Town, Mara Region, Tanzania  
MSAADA**



# Rural health

A medical center merges health needs in outstate Minnesota



PHILIP PROWSE



PHILIP PROWSE

*Setter, Leach & Lindstrom chose a clean aesthetic of metal and glass (above and top) for the Fairview Medical Center in Wyoming, Minn. A glass wall curves along the main lobby fronting the building, where seating (opposite) overlooks the landscape.*

Built on a 110-acre campus, the 150,000-square-foot Fairview Lakes Regional Medical Center in Wyoming, Minn., consolidates three separate rural Minnesota health-care operations into a single complex. The facility, designed by Setter, Leach & Lindstrom of Minneapolis with JMGR as medical planner, is the first phase of a long-range plan to include other medical and professionally related buildings on the site. This is a “new breed” of integrated health care that combines hospital and clinic into a single functional unit, according to Howard Goltz of Setter, Leach & Lindstrom.

Almost taking the role of highway planners, the architects designed the

linear facility to create efficient internal traffic flow. They grouped various functions—outpatient services, surgery, diagnostics, family practice/pediatrics, emergency/urgent care and dietary—along a central “main street,” thus streamlining traffic between the divisions. In addition, they pulled such heavily used areas as the pharmacy, rehabilitation and education toward the front by the main lobby, thus avoiding congestion along the main street while offering easy access to these departments. The concept behind the new facility and the “main street” plan, according to the architects, is to expedite services for the patients by bringing care to the them, rather than having them go to it.











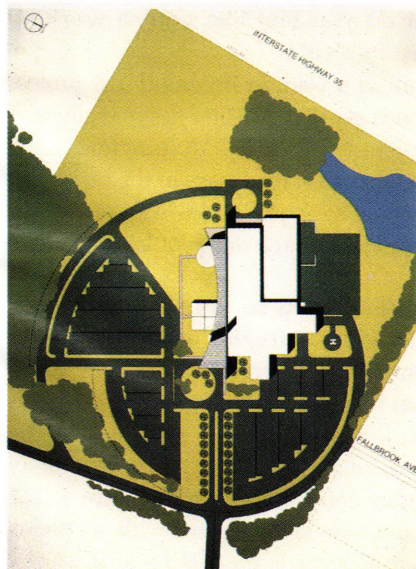


From the outside, Fairview Lakes recalls a high-tech manufacturing facility with its white metal panels and curving glass-and-metal window wall. Modern health care's high-tech components certainly come into play with the aesthetics of this hard-edge metallic demeanor. Inside, though, the architects softened the edges with the curving, south-facing glass wall

that washes the front lobby in warm light and offers views to the outdoors. They further employed soft colors throughout the interior to soothe the natural anxiety patients feel being in a medical setting.

Setter, Leach & Lindstrom designed the facility to be flexible for future expansion to include a comprehensive cancer center, enlarged emergency center and surgery unit, as well as other clinic expansions. The linear main street easily can extend toward the east and west on the floor plan, thus paving a clear path for the most up-to-date health care in the rural region of Minnesota. **E.K.**

**Fairview Lakes Regional Medical Center**  
Wyoming, Minn.  
Setter, Leach & Lindstrom

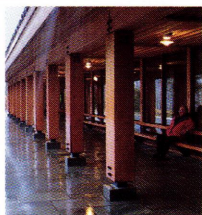


A fireplace and stained glass windows (opposite) offset the sterile environment often associated with medical facilities. The curving window along the main lobby (top) orients visitors to both inside and outside. The structure is a basic box (plan), but the architects arranged the different divisions along a central "street" that easily connects departments to each other. The basic box also allows for expansion when necessary.

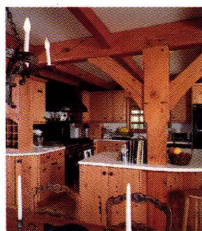




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## up close

*Continued from page 13*

### So this proliferation of suburbs says what about Americans?

It says we're afraid of the city. Our cities started out as utilitarian places. When I say Akron, you think tires; Detroit, cars; Pittsburgh, steel; Milwaukee, beer; Minneapolis, grain. Only in the last 20 to 30 years, after the industrial revolution stopped growing and we started seeing large industries leaving the cities and leaving behind an enormous mess, did the people of Pittsburgh, for instance, stand up and say never again will we allow ourselves to be a one-industry city. Minneapolis is like that now. It has such a rich cultural base that any given industry could leave here, including General Mills, which might put a dent in things, but the city would survive. So the transfer of the American utilitarian city to a cultural city is a very slow, painful and expensive reinvention of the city. But one by one our cities are doing that, and that's a very positive sign.

### You've thought about civility for close to 20 years. Did your attention to matters of civility come out of your work as an industrial designer?

Oh, yes. The early research in ergonomics pointed me in this direction. But also there were examples. Like in World War II, all of the controls in airplanes were different until someone came along and said this is wrong, all controls should be the same. So someone imparted a civil message by saying the right thing to do is to make these planes more uniform and therefore safer for pilots. The same could be said for the introduction of flame-proof bedding and clothing for children, ramped curbs for the disabled, clean public toilets in the city. These things are like a hidden goodness in our environment. I started wondering who makes those decisions? Why are some people predisposed to civility, to thinking beyond themselves for the greater good of the community?

And I began to think that, as a designer, I didn't know my audience that well. So I came to the conclusion that the model of who I'm designing for, and why I'm doing it, should be a civil one. I think that's what's wrong with design today; we don't have a civil agenda. Designers

tend to think about form and function, but don't include a civil model unless they're assigned to do so. I wonder seriously today, in our cities, if we have the foresight to design green space like Frederick Law Olmsted did in creating Minneapolis's Chain of Lakes or Central Park in New York City

### So you see the architecture and design professions as having a responsibility for fostering civility?

I think they have enormous responsibility. The first and last time there was any great civil agenda in America that was really exciting was at the World's Fair in 1939. A lot of architects and designers tried to envision the future of the city. Some of those ideas were bad: the freeways, which we got, and the suburban sprawl, which we got. But they had gigantic visions. And I don't see where that exists anymore or anyone dreaming about the way things should be. Everybody is huddled in their little practices.

### But what about New Urbanism, for instance?

The New Urbanism trend is a positive sign. And as an industrial designer I'm trying to wrest my side of the profession out of its sleep and say why aren't we challenging the design of airplanes the way Norman Bel Geddes did in '39? Why aren't we involved in high-speed rail transit? Who is designing trains today in the industrial-design profession? Nobody. Why aren't we designing urban taxi cabs?

### So do you feel like you're working within a void?

I am in a void. In my mind, my profession is myopic. My first desire really is to design, not to write. My true love is the sketches with the essays in the book. But writing the book was a way of getting my ideas out in a different form.

### With regard to your essays, what was your criteria for determining whether an object or experience was representative of civility?

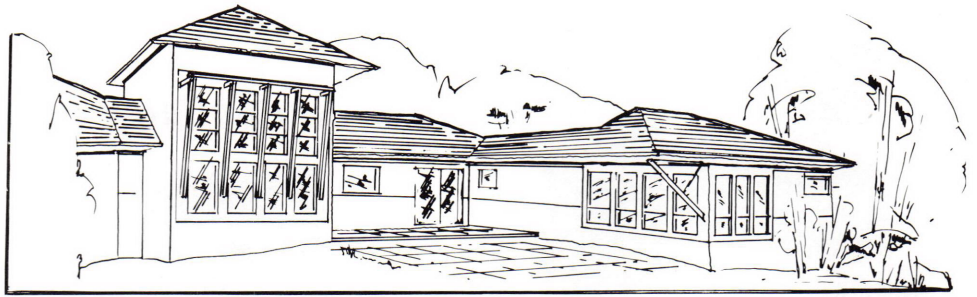
On a personal level, it comes in the form of the word grace. In the essay about going to a London pub, I talk about how being treated with such graciousness made me feel I was a worthy

*Continued on page 45*



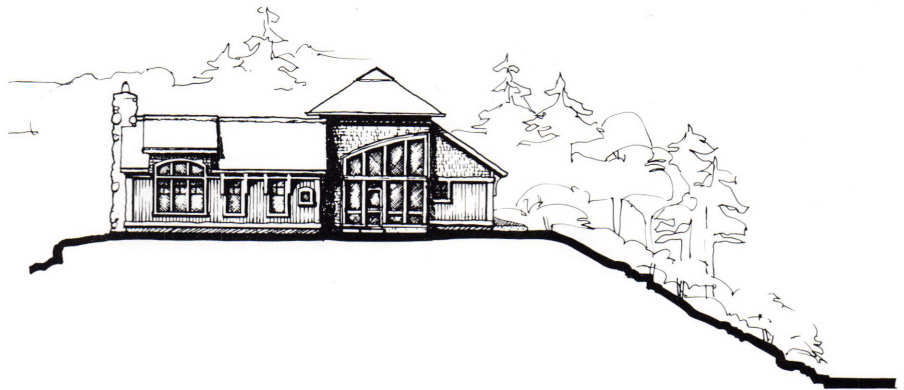
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**up close**

*Continued from page 44*

public being. We can either make people feel small or large in public by the way we interact with them. There's another essay about D.J. DePree [founder of Herman Miller] who cleaned public toilets—particularly ones on airplanes after he used them—to leave them better than he found them, and he never told anybody. On the personal level; that's where we have to start.

On the cultural side is where society makes good decisions for all of us. Here, small groups of people are activists in the faith of larger civil agendas. For instance, I'd love to start the redesign of law-enforcement facilities. I'd like to start a group of designers that would ask police, "What can we do to help you get more respect than you have?" Design is slowly emerging in this culture as an important tool for change, but is not seen as a tool for change except within its own ranks. **AM**

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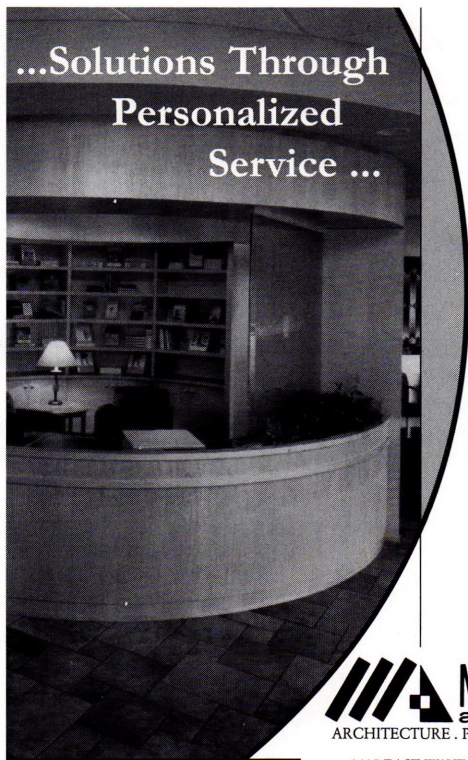
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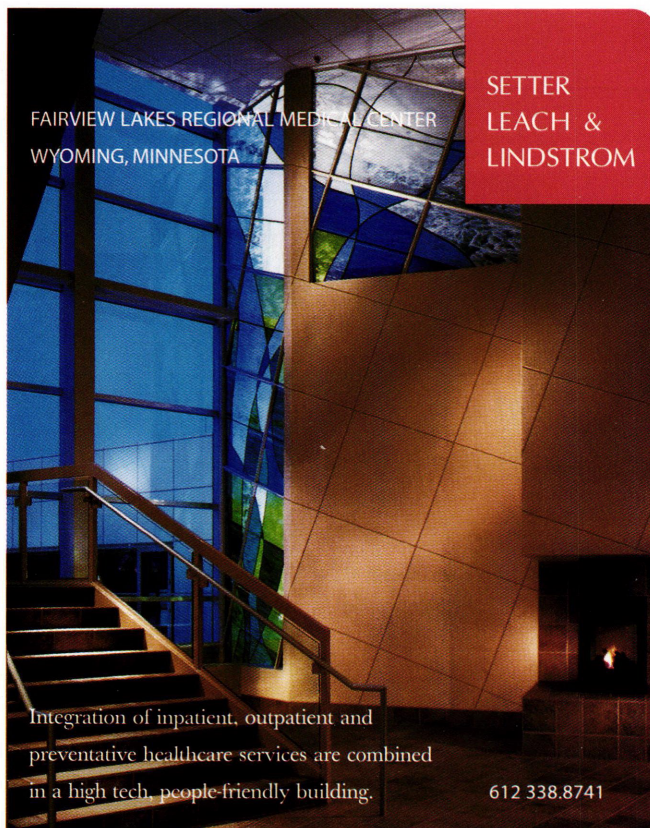


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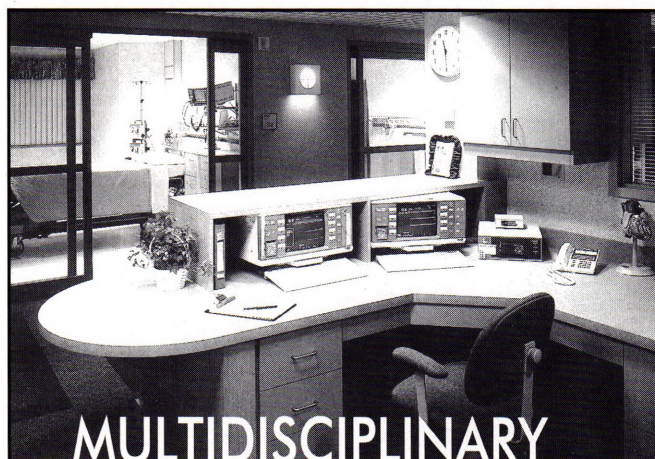
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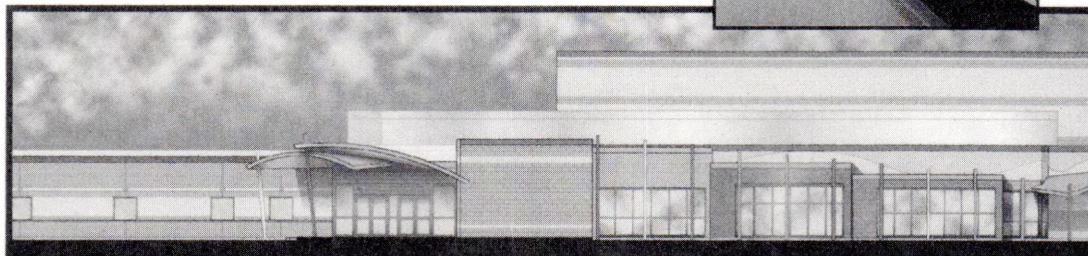
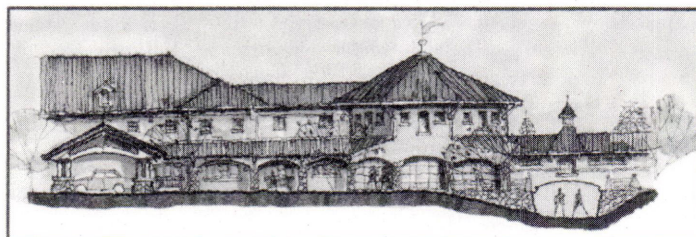
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Peter A. Rand, FAIA  
Publisher

## LEGEND

PE	Professional Engineer
PG	Professional Geologist
AIA	American Institute of Architects
FAIA	Fellow, American Institute of Architects
ASLA	American Society of Landscape Architects
FASLA	Fellow, American Society of Landscape Architects
RLS	Registered Land Surveyor
CIH	Certified Industrial Hygienist
AICP	American Institute of Certified Planners

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Internet: www/alliant-inc.com  
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Other Office: San Francisco, CA

John Dillingham PE  
David Hierseman PE  
Maleah Acosta ASLA  
Dan Moulton  
Clark Wicklund

Firm Personnel by Discipline	
Civil Engineers	3
Mechanical Engineers	2
Electrical Engineers	2
Landscape Architects	3
Environmental Scientist	1
Technical	6
Administrative	1.5
TOTAL	18.5

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Richard D. Stehly PE  
Mike Schmidt PE  
Jeff Voyer PE

Firm Personnel by Discipline	
Civil Engineers	13
Chemical Engineers	4
Metallurgical Engineers	1
Geotechnical Engineers	6
Mechanical Engineers	1
Structural Engineers	2
Chemists	2
Geologists	9
Other Professional	14
Technical	59
Administrative	20
Total	131

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Firm Personnel by Discipline	
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Mechanical Engineers	17
Electrical Engineers	10
Architects	51
Other Professional	18
Technical	7
Administrative	9
TOTAL	114

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Firm Personnel by Discipline	
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Structural Engineers	21
Mechanical Engineers	4
Electrical Engineers	1
Technical	13
Administrative	4
<b>TOTAL</b>	<b>44</b>

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*Continued on next column*

Firm Personnel by Discipline

Structural Engineers	3
Mechanical Engineers	4
Electrical Engineers	3
Architects	20
Interior Designers	6
Technical	8
Administrative	6
<b>Total</b>	<b>50</b>

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Firm Personnel by Discipline	
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Administrative	1
<b>TOTAL</b>	<b>3</b>

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Craig Amundsen AIA, AICP  
Gary Ehret PE  
Tony Heppelmann PE  
Doug Differt PE

Firm Personnel by Discipline	
Civil Engineers	98
Structural Engineers	23
Electrical Engineers	1
Transportation Engineers	62
Architects	1
Environmental Planners,	
Hydrologists, Landscape	
Architects, Urban Planners,	
Surveyors, Transportation	
Planners, Archaeologists, Graphic	
Designers, Historian, GIS/Comp.	
Visualization, Ecologists,	154
Construction Inspectors	
Technical	73
Administrative	92
<b>TOTAL</b>	<b>504</b>

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Technical	7
Administrative	2
<b>TOTAL</b>	<b>14</b>

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Firm Personnel by Discipline	
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Technical	45
Administrative	10
<b>TOTAL</b>	<b>86</b>

Complete structural engineering, civil engineering and land surveying for commercial, industrial and public buildings, bridges, towers, foundations, overhead materials handling systems and blast resistant structures. Water supply distribution and storage; solid and liquid waste collection, treatment and disposal; street, highway, storm water systems; site development planning, investigation, studies, reports, plans and specifications.

Eden Prairie High School, Eden Prairie, MN; Ameri Serve Office/Warehouse, Atlanta, GA; Cache Creek Indian Casino, Brooks, CA; International School of Azerbaijan, Baku, Azerbaijan; Spirit Mountain Lodge, Grand Ronde, OR; GE/DHEL Air Filter Structure, Alberta, Canada

**DARG BOLGREAN MENK, INC.**

7575 Golden Valley Road., #210  
Golden Valley, MN 55447  
Tel: 612/544-8456  
Fax: 612/544-8914  
E-mail: darg@WORLDNET.ATT.NET  
Established 1966.

Gene Bolgrean PE  
Harry D. Menk PE

Firm Personnel by Discipline	
Civil Engineers	1
Structural Engineers	4
Technical	3
Administrative	1
<b>TOTAL</b>	<b>9</b>

*Continued on next column*

Complete structural engineering services for commercial/retail, office/warehouse, academic, industrial, governmental, medical/health, housing, religious and parking facilities. With expertise in steel, concrete, masonry and wood, DBM has engineered new construction, additions and renovations/restorations for the architectural profession, owners, developers, contractors, and fabricators.

Richland Hospital Addition, Richland Center, WI; Public School, Onalaska, WI; Chenal Golf Clubhouse, Little Rock, AR; Best Buy Store, Moline, IL; University of Wisconsin Student Housing, Green Bay, WI; Bethany Office Building, Bloomington, MN

**DOLEJS ASSOCIATES INC.**

1624 N. Riverfront Drive  
Mankato, MN 56001  
Tel: 507/625-7869  
Fax: 507/388-9225  
E-mail: dolejs@mnmc.net  
Established 1977  
Other Offices: Burnsville, MN

Joseph M. Dolejs PE  
David A. Kroells PE  
Chris Dolejs PE

Firm Personnel by Discipline	
Mechanical Engineers	2
Technical	8
Administrative	1.5
<b>TOTAL</b>	<b>12</b>

Dolejs Associates provides Mechanical and Electrical Design Services for the building industry. An experienced and stable staff provides expertise in the HVAC, Plumbing, Fire Protection, Temperature Control, Lighting Power, Communication and Life Safety Systems. Recent projects include schools, restaurants, athletic facilities, motels, engineered housing, churches, ADA and energy conservation retrofits.

Waseca Junior High School, Waseca, Mn; Burnsville Post Office, Burnsville, MN; Hilton Inn, Shoreview, MN; Hosanna! Lutheran Church, Lakeville, MN; Mankato City Hall, Mankato, MN

**ELLERBE BECKET**

800 LaSalle Ave.  
Minneapolis, MN 55402  
Tel: 612/376-2000  
Fax: 612/376-2271  
E-mail: individual\_name@ellerbebeck.com  
Internet: www.ellerbebeck.com

Established 1909  
Other Offices: Kansas City (MO), Los Angeles and San Francisco, CA; Phoenix, AZ; Seattle, WA; Washington, DC; Cairo, Egypt; Moscow, Russia; Seoul, Korea; Toyko, Japan, Wakefield, England

Robert A. Degenhardt PE  
Randy W Wood PE  
Robert T. Brown PE  
Allan J. Wenzel PE

Firm Personnel by Discipline	
Civil Engineers	7
Structural Engineers	26
Mechanical Engineers	64
Electrical Engineers	32
Lighting Engineers	3
Architects	376
Construction Professionals	79
Administrative	159
<b>Total</b>	<b>746</b>

Ellerbe Becket offers civil, structural, mechanical and electrical engineering services with a full complement of registered professional engineers in each discipline. This team has a wealth of experience in designing modern, efficient and reliable engineered systems for a broad range of new construction and renovation projects.

Science Museum of Minnesota, St. Paul, MN; Carlson School of Management, University of Minnesota, Minneapolis, MN; Piper Jaffray Center, Minneapolis, MN; Target Headquarters, Minneapolis, MN; Mayo Clinic Gonda Building, Rochester, MN; Bank One Ballpark, Phoenix, AZ

**ENGAN ASSOCIATES, P.A. - Architects, Engineers, & Interior Designers**

316 W. Becker Avenue,  
PO Box 956  
Willmar, MN 56201  
Tel: 320/235-0860 or 800/650-0860  
Fax: 320/235-0861  
E-mail: enganarchitects@willmar.com  
Internet: www.engan.com  
Established 1979

Stan L. Simon PE  
Richard P. Engan AIA, CID, CSI  
Jeffrey M. Nagel AIA, CID

*Continued on next column*

**Firm Personnel by Discipline**

Mechanical Engineers	1
Architects	2
Interior Designers	1
Technical	5
Administrative	2
<b>TOTAL</b>	<b>11</b>

Engan Associates, P.A. - Architects, Engineers, and Interior Designers provides mechanical engineering services. Specializing in personal service for plumbing, heating, ventilating, air conditioning, energy management, fire protection, and heat recovery.

Madelia Community Hospital, Madelia, MN; Sacred Heart Catholic Church, Murdock, MN; St. John Lutheran Nursing Home, Springfield, MN; Gloria Dei Lutheran Church, Redwood Falls, MN; Mayo Health System/Springfield Hospital, Springfield, MN; Comfrey Municipal Building, Comfrey, MN

**ERICKSEN ELLISON and Associates Inc.**

2635 University Ave. W., Ste. 200  
St. Paul, MN 55114-1231  
Tel: 651/641-0311  
Fax: 651/641-0029  
E-mail: mail@eeengineers.com  
Established 1954

Bruce K. Johnson PE  
Richard Hoag CPM  
William Thiesse PE  
James Art PE

Firm Personnel by Discipline	
Mechanical Engineers	5
Electrical Engineers	2
Registered Communications/ Distribution Designer (RCDD)	1
Technical	32
Administrative	6
<b>TOTAL</b>	<b>46</b>

EEA provides engineering of mechanical and electrical systems including heating, ventilating and air conditioning, plumbing, fire protection, power, lighting, voice/data communication and security/surveillance for a variety of building types. EEA has extensive experience in design of correctional facilities, libraries, schools, colleges, data processing centers, industrial facilities, hospitals and clinics.

Gateway/Alumni Center, University of Minnesota, Minneapolis Campus; Student Center, Macalester College, St. Paul, MN; Minnesota Correctional Facility, Lino Lakes, MN; Library, University of Minnesota, Duluth Campus; Middle School, Princeton, MN; Wilmar Clinic Addition, Wilmar, MN



■ **ERICKSEN ROED & ASSOCIATES, INC.**

300 - 1st Avenue N., Ste. 420  
Minneapolis, MN 55401  
Tel: 612/342-9210  
Fax: 612/342-9214  
E-mail: bud@ericksenroed.com  
Established 1985  
Other Office: Portland, OR

Bud Ericksen	PE
Jim Roed	PE
Tom Amundson	
Bob Curtis	PE
Bill Buller	PE
—	
Firm Personnel by Discipline	
Structural Engineers	15
Technical	14
Administrative	3
TOTAL	32

ER provides full service structural engineering for corporate, educational, computer centers, R/D laboratories, commercial/retail, health care, sports related, aircraft maintenance and hangar facilities. Feasibility studies and forensic engineering. Prototypical retail applications.

U.S. Federal Courthouse, Minneapolis, MN; Piper Jaffray Tower, Minneapolis, MN; Basic Science, University of Minnesota, Minneapolis, MN; Tamarack Village, Woodbury, MN; Childrens Ambulatory Addition, St. Paul, MN; Scimed R/D Facility, Maple Grove, MN; DPS Office and Ramp, Bloomington, MN

■ **FOSTER, JACOBS & JOHNSON, INC.**

345 Canal Park Drive, Ste. 200  
Duluth, MN 55802  
Tel: 218/722-3060  
Fax: 218/722-1931  
E-mail: mail@fjj.com  
Established 1922

James R. Johnson	PE
Charles F. Jacobs	PE

—	
Firm Personnel by Discipline	
Mechanical Engineers	6
Electrical Engineers	4
Technical	2
Administrative	1.5
TOTAL	13.5

Full service mechanical and electrical consulting services, including design and preparation of contract documents for fire protection, plumbing, HVAC, controls, lighting, power distribution, communications and life safety systems and construction administration. We offer computer-aided selection of M/E equipment and generate drawings using AutoCad (R14) with "Softdesk" building services.

Aircraft Rescue Fire Fighting Training Facility, Lake Superior College, Duluth, MN; Science Building Addition and Renovation, College of St. Scholastica, Duluth, MN; Biosolids Management Facility, Western Lake Superior Sanitary District, Duluth, MN; Addition and Remodeling, Virginia Secondary Schools, Virginia, MN; Supplemental Vent and A/C, Darland Administration Building, University of Minnesota, Duluth, MN; Campus Infrastructure Projects Mesabi and Vermilion Community Colleges, Virginia and Ely, MN

■ **GAUSMAN & MOORE ASSOCIATES, INC.**

1700 W. Highway 36  
700 Rosedale Towers  
St. Paul, MN 55113  
Tel: 651/639-9606  
Fax: 651/639-9618  
E-mail: gmmail@gausman.com  
Internet: www.gausman  
Established 1935  
Other Offices: Brainerd and Duluth, MN; Portland, OR

James W. Giefer	PE
James A. Keller	PE
D. Lane Hersey	PE
Robert B. Full	PE

—	
Firm Personnel by Discipline	
Mechanical Engineers	11
Electrical Engineers	7
Construction Management	1
Technical	38
Administrative	13
TOTAL	70

*Continued on next column*

FIELD OF PRACTICE: Mechanical, Electrical, Fire Protection, Lighting, Energy Conservation, Renewable Energy, Audio/Visual and Data; ACTIVITIES: Mechanical and electrical engineering, including design of heating, ventilating, air conditioning, fire protection, plumbing, lighting, power, security and communication and computer systems for all building types. We also provide engineering studies, life safety studies, renewable energy system design, energy audits and energy retrofit design and prototype rollouts.

Fred Meyer Retail Stores, Nationwide; University of Minnesota Women's Ice Hockey Arena, Minneapolis, MN; St. Luke's Hospital and Regional Trauma Center Remodeling, Duluth, MN; Wooddale Church, Eden Prairie, MN; University of Minnesota Mechanical Engineering Laboratory, Minneapolis, MN; Winona State University Library, Winona, MN; Pillager K-12 School, Pillager, MN

■ **HOWARD R. GREEN COMPANY**

1326 Energy Park Drive  
St. Paul, MN 55108  
Tel: 888/368-4389  
Fax: 651/644-9446  
E-mail: sheyer@hrgreen.com  
Internet: www.hrgreen.com  
Year Established 1913  
Other Offices: Cedar Rapids, Iowa City, Des Moines and Creston, IA; Sioux Falls, SD

Ralph J. Russell	PE
R. Dan Lovett	PE
Steven R. Heyer	PE
Craig Ebeling	PE

—	
Firm Personnel by Discipline	
Civil Engineers	38
Structural Engineers	7
Mechanical Engineers	3
Electrical Engineers	5
Roof, Sanitary,	
Environmental, Transportation,	
Hydrogeologist Engineers	24
Architects	2
Surveyors, Environmental	23
Technical	31
Administrative	40
Total	225

*Continued on next column*

Howard R. Green Company is a full-service multi-disciplined consulting engineering firm with over 230 employees, providing civil, environmental, building systems, and roof engineering services to municipal, industrial, aviation, commercial/institutional and state/federal government clients in Minnesota, Iowa, South Dakota and Wisconsin.

Norwest Properties, Inc., Minneapolis, MN; USPS, Various Facilities in Iowa and Illinois; Target/Mervyns, Minneapolis, MN; Mounds View Public Schools, St. Paul, MN; South Dakota State University, Various Projects, Brookings, SD; University of Northern Iowa, Various Projects, Cedar Falls, IA

■ **HALLBERG ENGINEERING**

1750 Commerce Ct.  
White Bear Lake, MN 55110  
Tel: 651/748-1100  
Fax: 651/748-9370  
E-mail: hei@hallbergengineering.com  
Established 1984

Joseph W. Hallberg	PE
James R. Penkivech	PE
Larry R. Jensen	PE

—	
Firm Personnel by Discipline	
Mechanical Engineers	4
Electrical Engineers	5
Technical	12
Administrative	3
TOTAL	24

Mechanical, electrical and facility management engineering services for educational, commercial, institutional, health care and correctional facilities. Mechanical services include HVAC and plumbing design, and ventilation audits and remedial system modification to improve indoor air quality. Electrical services include design for power distribution, lighting, fire alarms, security systems and technology infrastructure.

Kenyon-Wanamingo Middle-High School, Kenyon, MN; St. Michael-Albertville Middle School, St. Michael, MN; Holy Family Medical Clinic and Hospital, New Richmond, WI; Lakeview Memorial Hospital Women's Center, Stillwater, MN; State of Minnesota Psychopathic Center, Moose Lake, MN



**HAMMEL GREEN AND ABRAHAMSON, INC.**

1201 Harmon Place  
Minneapolis, MN 55403  
Tel: 612/337-4100  
Fax: 612/332-9013  
Internet: www.hga.com  
Established 1953  
Other Offices: Rochester, MN;  
Milwaukee, WI

—	
Chuck Cappellin	PE
Kernit Olson	PE
Dave Gale	PE
Kenny Horns	PE
Yan Shagalov	PE
—	
Firm Personnel by Discipline	
Civil Engineers	6
Structural Engineers	23
Mechanical Engineers	36
Electrical Engineers	27
Architects	153
Interior Architecture	18
Technical	55
Administrative	72
TOTAL	390

HGA is a full-service A/E firm serving a wide range of engineering-driven clients. HGA has specialists in clean environments, industrial process, central heating and cooling plants, utility distribution infrastructure, indoor air quality, data center, 24x7 mission critical design, electrical system harmonics, electrical power generation and parking ramps. HGA is very experienced in fast track construction and has worked in a number of design/build partnerships.

ADC Telecommunications, Bloomington, MN; Medtronic, Fridley, MN; 3M, St. Paul, MN; IBM, Rochester, MN; Gateway 2000, North Sioux City, IA; Thomson Consumer Electronics, Marion, IN

**KRECH, O'BRIEN, MUELLER & WASS, INC.**

6115 Cahill Avenue  
Inver Grove Heights, MN 55076  
Tel: 651/451-4605  
Fax: 651/451-0917  
E-mail: komw@komw.com  
Internet: www.komw.com  
Established 1985

—		
Jim Krech	PE	
Dan O'Brien	AIA, CID	
Brady Mueller	AIA, CID	
Brian Wass	AIA, CID	
—		
Firm Personnel by Discipline		
Structural Engineers	3	
Architects	5	
Interior Designer	1	
Technical	9	
Administrative	2	
TOTAL	20	

Structural engineering for commercial, industrial, medical, retail, agricultural and residential projects. We offer Auto-CAD and have a current library of structural design software. Services are provided for architects, owners, contractors, and various agencies.

Old Dutch Foods, Roseville, MN; Vision Loss Resources, Minneapolis, MN; First United Methodist Church, South St. Paul, MN; CLT Floor Covering, South St. Paul, MN; Kohl's, Glenview, IL; Ambulance Facility, River Falls, WI

**LARSON ENGINEERING OF MINNESOTA**

3524 Labore Road  
White Bear Lake, MN 55110  
Tel: 651/481-9120  
Fax: 651/481-9201  
E-mail: LAG@LARSONENGR.COM  
Internet: WWW.LARSONENGR.COM  
Established 1979  
Other Offices: Naperville, IL; Appleton, WI; Atlanta, GA

—		
Lee Granquist	PE	
Kesh Ramdular	PE	
Henry Voth	PE	
—		
Firm Personnel by Discipline		
Civil Engineers	3	
Structural Engineers	14	
Technical	8	
Administrative	4	
TOTAL	29	

Larson Engineering specializes in the structural design of industrial and commercial buildings of all types, with additional specialization in curtain wall design, pavement design and maintenance, crane design, materials handling and civil engineering.

*Continued on next column*

Northfield Elementary School, Northfield, MN; Boeing Mechanized Painting Platforms, Seattle, WA; Kuala Lumpur City Center Curtainwall, Kuala Lumpur, Malaysia; Hennepin Technical College Pavements, Brooklyn Park, MN; Church of St. Joseph, Lino Lakes, MN

**LHB ENGINEERS & ARCHITECTS**

21 West Superior Street, Ste. 500  
Duluth, MN 55802  
Tel: 218/727-8446  
Fax: 218/727-8456  
E-mail: joellyn.gum@lhbcorp.com  
Internet: www.lhbcorp.com

Established 1965  
Other Offices: Minneapolis, MN

—		
Harvey H. Harvala	PE	
William D. Bennett	PE	
Richard A. Carter	AIA	
Steven H. McNeill	AIA	
David M. Sheedy	PE	
—		

Firm Personnel by Discipline	
Civil Engineers	10
Structural Engineers	5
Mechanical Engineers	4
Electrical Engineers	2
Registered Land Surveyors	2
Architects	18
Landscape Architects	4
Interior Designers	3
Certified Public Accountants	2
Technical	22
Administrative	22
TOTAL	95

Civil, structural, mechanical, electrical engineering and surveying services for municipal and other governmental agencies as well as housing, industrial, workplace, educational, and health care facilities. Typical project types include streets, roadways, highways, bridges, utilities, trails, parks, site development, M/E Systems, parking structures, fuel transmission systems, structural investigations and feasibility studies.

A & L Development's Duluth Technology Village, Duluth, MN; City Streets Improvement Program, Duluth, MN; University of Minnesota Duluth Mapping and Site Development, Duluth, MN; Great Lakes Gas Transmission Company, MN; Western Lake Superior Sanitary District Biosolids, Duluth, MN; Project for Pride in Living Honeywell Housing and City of Minneapolis, MN

**LIGHTOWLER JOHNSON ASSOCIATES INCORPORATED**

700 Main Avenue, Ste. 40  
Fargo, ND 58103  
Tel: 701/293-1350  
Fax: 701/293-1353  
E-mail: LJA@rrnet.com  
Internet: lightowlerjohnson.com  
Established 1954

—		
Frank L. Kratky	AIA	
Dennis S. Martin	PE	
Stevan G. Dewald	PE	
Winton D. Johnson	PE	
Joseph Lightowler, Jr.	PE	
—		

Firm Personnel by Discipline	
Civil Engineers	4
Mechanical Engineers	4
Electrical Engineers	2
Architects	5
Technical	11
Administrative	3
TOTAL	28

Specialized consulting engineering for state institutions, municipal government, schools, colleges and universities, and private commercial-industrial clients. Mechanical, civil and electrical engineering for water distribution, wastewater treatment, municipal and county road replacement, power plant construction and modernization, heating-ventilating-air conditioning systems, land survey and plat layouts, electrical power distribution, lighting systems, energy management systems, energy conservation studies and parking ramp structures.

Soybean Processing Plant, Volga, SD; Central Power Plant, Concordia College, Moorhead, MN; Water Distribution System, Clinton, MN; Streets Replacement, Canby, MN; Steam Distribution Systems, MN Correctional Facility, St. Cloud, MN



■ **LOUCKS & ASSOCIATES, INC.**

7200 Hemlock Lane, Ste. 300  
Maple Grove, MN 55369-5592  
Tel: 612/424-5505  
Fax: 612/424-5822  
E-mail: loucks@minn.net  
Internet:  
http://www1.minn.net/~loucks/

Established 1976  
Other Offices: Paul R. McLagan & Son, a Division of Loucks & Associates, Inc., Inver Grove Heights, MN

Thomas G. Loucks	
Jeffrey A. Shopek	PE
Paul J. McGinley	LS
John S. Bergh	
Mike St. Martin	PE
William P. Brown	LS

Firm Personnel by Discipline	
Civil Engineers	4
Licensed Surveyors	2
Hydrogeologist	1
Planners	4
Archaeologists	6
Surveyors	6
Construction Representatives	2
Environmental Specialists	2
Technical	9
Administrative	4
Total	40

Services include site layout, grading, storm water conveyance systems, water quality retention ponds, wetland mitigation, EAW/EIS documents, Phase I and II ESAs, groundwater contamination, ALTA title surveys, site feasibility studies, comprehensive plan amendments, rezoning, permitting and approvals for industrial, commercial, retail, corporate campus, assisted living community, senior co-op, townhome and educational facilities.

West River Parkway, Minneapolis, MN; University Village, Minneapolis, MN; SciMED Corporate Office, Maple Grove, MN; Crossroads Shopping Center, Shakopee, MN; MN Air National Guard - New Brighton, MN and Holman Field, St. Paul, MN; Ford Motor Parking Facility, St. Paul

■ **LS ENGINEERS, INC.**

200 South Main Street  
LeSueur, MN 56058  
Tel: 507/665-6255  
Fax: 507/665-6818  
E-mail: LSENG@MNIC.NET  
Established 1989

Robert L. Sprengeler	PE
William P. Lehnertz	PE

Firm Personnel by Discipline	
Structural Engineers	5
Technical	4
Administrative	1
TOTAL	10

Structural engineering services for all building types in the areas of industrial, commercial, religious, institutional, residential, manufacturing, as well as specialized structures for water and waste water plants. Full range of services including feasibility studies, investigations, construction documents, cost estimates, and field observations.

Seneca Warehouse, Blue Earth, Mn; Ortonville School, Ortonville, MN; Mankato State Student Union, Mankato, MN; Taylor Corporation Buildings, Mankato and Inver Grove Heights, MN; Christ Presbyterian Church, Edina, MN; Pennant Foods Addition, Chaska, MN

■ **LUNDQUIST, KILLEEN, POTVIN & BENDER, INC.**

1935 W. County Road B2  
St. Paul, MN 55113  
Tel: 651/633-1223  
Fax: 651/633-1355  
E-mail: vKnut@lkpb.com  
Internet: www.lkpb.com  
Established 1969

Leonard Lundquist	PE
Peter Potvin	PE
Gayland Bender	PE
John Killeen	PE

Firm Personnel by Discipline	
Mechanical Engineers	8
Electrical Engineers	4
Certified Public Accountant	1
Technical	25
Administrative	6
TOTAL	44

For 30 years, LKPB has provided complete mechanical and electrical consulting engineering services. Our clients cover a broad spectrum as service providers in corporate, commercial, institutional, medical and municipal environments.

Continued on next column

Two Carlson Parkway Business Park, Minnetonka, MN; St. John's University Science Addition, Collegeville, MN; Middlebury College Ice Arena, Middlebury, VT; 12700 Whitewater Drive Office Building, Minnetonka, MN; Gillette Children's Hospital Gait Lab, St. Paul, MN; United Health Care Corporation Computer Facility, Golden Valley, MN

■ **MATTSON/MACDONALD, INC.**

1516 West Lake St., Ste. 102  
Minneapolis, MN 55408  
Tel: 612/827-7825  
Fax: 612/827-0805  
Established 1983

Wesley C. Mattson	PE
David H. Macdonald	PE
Stephanie J. Cross	PE

Firm Personnel by Discipline	
Structural Engineers	6
Technical	3
Administrative	1
TOTAL	10

Structural engineering services for commercial, educational, industrial and institutional buildings. Design of new buildings, renovation and restoration of existing buildings. Experienced in the restoration and adaptive re-use of historic buildings.

5th Precinct Police Headquarters, Minneapolis, MN; Earle Brown Conference Center, Brooklyn Center, MN; Kanabec County Government Center, Mora, MN; Mille Lacs Indian Museum, Garrison, MN; Southwest Metro Transit Hub, Eden Prairie, MN; River Hills Seniors Housing, Burnsville, MN

■ **McCONKEY & ASSOCIATES, INC.**

3144 Hennepin Avenue S.  
Minneapolis, MN 55408  
Tel: 612/822-6950  
Fax: 612/822-8385  
E-mail: HMcconkey@aol.com  
Internet: America Online  
Established 1978

H. James McConkey	PE
Richard W. Johnson	PE
Christian Soltermann	PE

Firm Personnel by Discipline	
Structural Engineers	3
Technical	2
Administrative	1
TOTAL	6

Continued on next column

Structural engineering consulting services for commercial, industrial, institutional, public and residential building projects. Special designs for bins, stacks, equipment supports, material handling. Rehabilitation and remodeling of existing structures. Structural investigations and reports. Licensed in 24 states.

Seed Academy Gym and Classroom Additions, Minneapolis, MN; Plymouth Business Center, Phase VI, Plymouth, MN; Interlachen Country Club Additions and Remodeling, Edina, MN; Marcus Cinema, 17-Screen Multiplex Theater, Elk River, MN; Lino Lakes Bank, Lino Lakes, MN; Westview Shopping Center Remodeling, Hastings, MN

■ **MEYER, BORGMAN AND JOHNSON, INC.**

12 South Sixth Street, Ste. 810  
Minneapolis, MN 55402  
Tel: 612/338-0713  
Fax: 612/337-5325  
E-mail: dmurphy@mbjeng.com  
Established 1955

John E. Meyer	PE
Richard E. Wiehle	PE
Daniel E. Murphy	PE
Michael Ramerth	PE

Firm Personnel by Discipline	
Structural Engineers	17
Technical	6
Administrative	2
TOTAL	25

Specialize in the design of structural systems and foundations for commercial, industrial, educational, institutional, performing arts and religious facilities. Services are rendered to architects, contractors and owners for all types of projects which require structural engineering services.

Minnesota Mutual II, St. Paul, MN; Miccosukee Resort Hotel, Miami, FL; Seagate Research Facility, Shakopee, MN; UMD Library, Duluth, MN; Charter Terminal, Minneapolis-St. Paul International Airport, MN; Mayo Medical Services Building, Rochester, MN



**MICHAUD COOLEY ERICKSON**

333 South 7th Street, Ste. 1200  
Minneapolis, MN 55402  
Tel: 612/339-4941  
Fax: 612/339-8354  
E-mail: michaudcooley.com  
Established 1946

Dean A. Rafferty PE  
Monty L. Talbert, Jr. PE  
Douglas C. Cooley  
Joseph A. Tennyson

Firm Personnel by Discipline  
Mechanical Engineers 53  
Electrical Engineers 34  
Administrative 17  
TOTAL 104

MCE designs mechanical, electrical, lighting, and special systems for corporate, medical, data processing, high-tech R & D, retail, industrial, educational, public and commercial buildings. Examples of special systems include: security and surveillance, life/safety, fire protection, audiovisual and sound reinforcement, paging and intercom, cable or master television antenna signal distribution.

Imation, Oakdale, MN; Woodwinds Health Campus, Woodbury, MN; ADC Telecommunications BCG Facility, Shakopee, MN; American Express Financial Advisors 707 Building and Client Services Facility, Minneapolis, MN; (New) Federal Reserve Bank, Minneapolis, MN

**MJP ASSOCIATES, Ltd.**

4362 Oakmede Lane  
White Bear Lake, MN 55110  
Tel: 651/426-7037  
Fax: 651/476-6643  
E-mail: yukonone@aol.com  
Established 1993

Michael J. Preston PE

Firm Personnel by Discipline  
Structural Engineers 1  
Administrative .5  
TOTAL 1.5

Specialized structural engineering services tailored to high-end residential projects and special structures including investigative studies, feasibility studies, value engineering related to alternative structural systems, structural analysis and design, preparation of contract documents and construction observation.

Continued on next column

Sorenson Boat House, Bald Eagle Lake, MN; Bryant Residence, Itasca County, MN; Evans Truck Stop Canopies, Greeley, CO; KTCA's Hometown "House with Character", Minnetrista, MN; Altman Residence, Minnetonka, MN; Colvin Residence, White Bear Lake, MN

**The MountainStar Group, Inc.**

7800 Metro Parkway, Ste. 218  
Minneapolis, MN 55425  
Tel: 612/851-3085  
Fax: 612/851-3086  
E-mail: mohara@mtstar.com  
Internet: www.mtstar.com  
Established 1988

Michael A. O'Hara, PE  
Robert J. James, CUFCI

Firm Personnel by Discipline  
Fire Protection Engineers 2  
Technical 1  
Administrative 2  
TOTAL 5

MountainStar provides code consulting on building codes, fire and life safety, and ADA to facility owners and to the design and construction community. The company's performance-based philosophy provides for acceptable levels of code compliance relative to the building's unique function and purpose, and allows for freedom of design and efficient use of building materials.

Minnesota Wild Hockey Arena, St. Paul, MN; Polo Ralph Lauren Distribution Facility, High Point, NC; Northwest Airlines, St. Paul, MN; Meridian Crossings, Richfield, MN; Tires Plus, Plymouth, MN

**OSM & ASSOCIATES, INC.**

300 Park Place East  
5775 Wayzata Blvd.  
Minneapolis, MN 55416  
Tel: 612/595-5775  
Fax: 612/595-5773  
E-mail: mail@osm-assoc.com  
Established 1992

Jack L. Hunter PE  
Robert C. Kilgore PE  
Richard J. Nelson PE  
John M. Menter PE  
Gary R. Bengtson AIA

Continued on next column

Firm Personnel by Discipline  
Civil Engineers 6  
Structural Engineers 5  
Mechanical Engineers 9  
Electrical Engineers 5  
Other Engineers: Environmental, Water Resources, Transportation Architects 9  
Other Professional: Interior Designers and Surveyors 9  
Technical 30  
Administrative 32  
TOTAL 111

OSM is a full-service A/E firm providing Mechanical, Electrical, Structural, Civil, Transportation, Water Resources and Environmental engineering services, Surveying, GIS, Architecture, Landscape Architecture and Interior Design. For over 75 years, we have been meeting the needs of clients in healthcare, industrial, corporate, municipal and government sectors.

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James J. Sebesta PE  
Paul J. Blomberg PE  
Rebecca T. Ellis PE  
Oleksa P. Breslawec PE  
Dean R. Sharpe PE

Firm Personnel by Discipline  
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Structural Engineers 1  
Mechanical Engineers 36  
Electrical Engineers 26  
Other Professional 6  
Technical 33  
Administrative 17  
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David Pillatzke	PE
Dan Boxrud	PE
Brad Forbrook	AIA
Joe Bettendorf	PE

Firm Personnel by Discipline	
Civil Engineers	48
Structural Engineers	4
Other Engineers	54
Architects	17
Other Professional	74
Technical	92
Administrative	44
TOTAL (in MN)	333

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Established 1910

Darrel H. Berkowitz	PE
Robert A. Boyer	PE
Richard N. Sobiech	PE
Dean A. Johnson	AIA
Westly J. Hendrickson	AIA, AICP

Firm Personnel by Discipline	
Civil Engineers	49
Structural Engineers	14
Mechanical Engineers	4
Electrical Engineers	4
Hydrologists	2
Sanitary Engineers	8
Transportation Engineers	3
Architects	7
Technical	63
Administrative	25
TOTAL	179

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Established 1990

Lowell E. Wenzel	PE
Patricia A. Cole	PE

Firm Personnel by Discipline	
Structural Engineers	4
Technicians	2
Administrative	1
TOTAL	7

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Joseph J. Grabowski	RHSP
Paul D. Josephson	PE
Keith W. Benker	PE
Michael A. Panzer	PE

Firm Personnel by Discipline	
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Mechanical Engineers	2
Electrical Engineers	1
Environmental Engineers	18
Environmental Scientists	17
Technical	6
Administrative	9
TOTAL	61

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Firm Personnel by Discipline	
Civil Engineers	9
Traffic Engineers	3
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Paul Juntilla	PE
Craig Anding	PE
Kevin Marshall	PE
Allen Theisen	PE

Firm Personnel by Discipline	
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Electrical Engineers	11
Architects	49
Interior Designers	3
Technical	4
Administrative	18
Total	94

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### technology

*Continued from page 15*

the increasing availability of electric light, new trends in storefront design and cleaning-maintenance issues associated with the prismatic, horizontal ribs—caused the glazing concept to fall from favor by the 1920s.

The same factors fomenting original interest in prismatic glazing—conserving energy and producing better, naturally lit spaces—are fostering a resurgence. Modern corollaries are evident in the prismatic, reflective materials used to project light into the University of Minnesota's Civil and Mineral Engineering building and Thresher Square, both in Minneapolis. Concepts in these systems, the patented work of local architects David Bennett and David Eijadi, recently have been refined and installed for such "big box" retailers as Wal-Mart at their Eco-Mart in Lawrence, Kans., and for Target stores in California and Minnesota. These newer retail designs use prismatic films jointly developed by Anderson Windows and 3M. Skylights using these technologies provide uniform, filtered daylight more suitable for product display than light from other skylights. Innovative daylighting designs at the Minnesota Zoo's Tropics building and the 3M facility in Austin, Texas (the work of 3M's Paul Jaster, Charlene Thill, Sandy Cobb and others) push the potential of prismatic films in additional ways.

In Europe, particularly Germany, ecological and economic concerns are driving decisions to incorporate prismatic-glazing systems—similar to these developed at the turn of the century—in prestigious buildings like the Landeszentral Bank in Cologne and the Bundestag in Bonn. Wherever the location, the application of prismatic elements illustrates uses well beyond simply refracting light into its rainbow of colors. Alternative ways of reflecting daylight into buildings continue to compel designers to work beyond the "light and air dimension" traditionally imposed on architects. **AM**

### insight

*Continued from page 17*

had those funds allocated to their properties," Nelson says.

In addition, a one-day workshop co-sponsored by the disaster-relief unit of the Minnesota Housing Finance Agency covered wind-resistant construction, working with a contractor and historical-resources preservationist. Ed Kodet, past president of AIA Minnesota and principal, Kodet Architectural Group in Minneapolis, spoke on the value of planning with professional guidance. Kodet had also participated in the first meeting, reminding property owners to, among other things, keep portions of damaged historic ornamentation for future reference.

Seven members of Kodet's firm volunteered in St. Peter. "It was important because of the substantial inventory of historic properties," Kodet says. "In the zeal to get things back to normal, it's easy to run over the historic qualities of the buildings. Our office does a lot of historical restoration, so out of preserving history and to address concerns about what happened in St. Peter, I decided we would do whatever we could do—as an office and as individuals. The biggest outcome of this effort was that we gave people confidence that not all was lost; the confidence that with a little advice from architects they could still keep their historic city."

Not all of the damage assessment and reconstruction assistance was historical in nature. The projects assigned to three staff and two interns from Oertel Architects in Minneapolis were "a very mixed bag," says Jeff Oertel, principal. "One of our specialties is forensics analysis of buildings—we can quickly tell why buildings are falling apart and how to put them back together. That's what property owners wanted to know; whether the building was going to stand or what to do to make it safe. After that, each property owner had a specific agenda."

"One house was so damaged we pretty much said it was a lost cause," Oertel explains. "But the owner wanted to build a new house in the old style, so we drew plans for him." Another home-

*Continued on page 59*



owner with a semi-historic home had more damage from past wear and tear and poor maintenance than the storm, but Oertel helped them out. Oertel and colleagues weighed-in on a contractor's assessment of damage to a notable church in town, saying it was excessive. And one property owner declined any help at all.

When asked about the value of volunteering his firm's architectural services to property owners in St. Peter, Oertel stresses the positive exposure such an effort gives the profession. "I don't think people realize these types of architectural services are available, whether on a commissioned or pro-bono basis," Oertel says. "I'm hoping that people realize that in half a day we could provide them with a lot of insight, ideas and advice that will help them maintain, conserve and repair their buildings. Volunteering was a goodwill gesture on the part of the profession, while promoting the profession."

Kodet adds that it's also the duty of the architectural profession to provide such services when the need arises. "I was just delighted that more than 30 firms, about 50 people, went to St. Peter to give people advice; architects of all ages—from young interns to emeritus retired folks; a real cross-section of people and firms, ages and areas of ex-

pertise," Kodet says. "That's what the profession is about."

"It's important, if we ask people to turn to Minnesota architects for their projects, that when disaster or emergencies occur architects provide whatever expertise we have in making sure environments are preserved and enhanced," Kodet adds. To this end, Rand is proposing that AIA Minnesota create guidelines for the profession's response to disasters in Minnesota. "I believe AIA Minnesota should develop a disaster plan and have it in the drawer," Rand says.

The plan, he explains, should include "criteria for assessing when AIA Minnesota ought to organize an effort in which the services of architects are needed." Next, the plan should "promptly and efficiently mobilize membership." Last, a detailed action outline addressing different types of disasters (such as tornado and flood) should be included. "AIA national has a program called Regional Emergency Design Assistance Team for this type of effort, on which an AIA Minnesota plan could be modeled," Rand says.

After the tornado of St. Peter, however, architects' ad hoc volunteer efforts filled the immediate need. "I was just amazed at the architects and residents who showed up," Nelson recalls. "I knew something was working right. It's a tribute to our profession that architects can rally this way." **AM**

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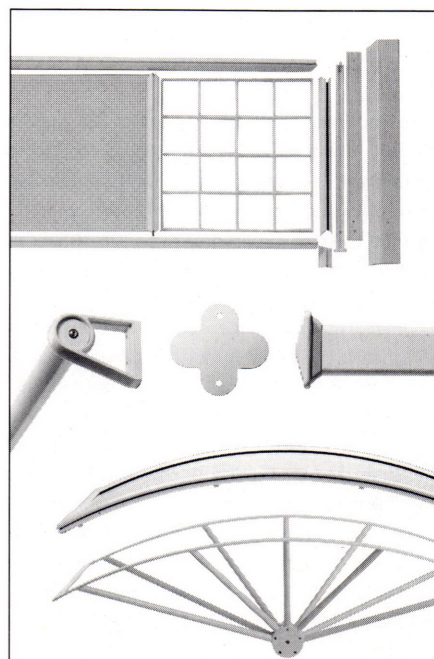
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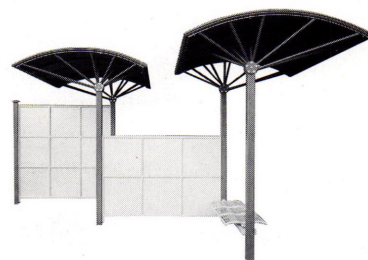


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## Wigington

*Continued from page 31*

contemporary accounts Wigington was such a person. Not only did he possess a genius for his craft, he was a man of letters and possessed an innate musical talent as well. Although he claimed to have experienced little personal discrimination because of his race, he was very outspoken on issues of racial inequality.

Historical evidence seems to contradict Wigington's assessment of his personal struggles with discrimination. His nickname "Cap" was derived from the effort he and others expended in organizing two companies of the Colored Home Guard of Minneapolis after racial prejudice prevented him from joining the Minnesota National Guard during World War I. He was captain of Company A. His first Lieutenant was Dr. Earl Weber, the first Black graduate of the University of Minnesota's Dental School.

Discrimination masked itself in another form. Although he rose from humble beginnings as a draftsman in the St. Paul Architect's Office, over the years many of his designs were credited initially to other white architects in the office. Considering the fact that it was extraordinary for the times to have a Black man in such a position of responsibility, a contradiction to the prevailing stereotypes

of African-American males, it does not seem out of the ordinary for his talent to have been subjugated. The history behind his title, Chief Architectural Designer, was also clouded in ambiguous language. Be that as it may, it has been authenticated that Wigington was at the center of the pre-World War II municipal building boom in St. Paul that would dramatically transform the public face of the city. Wigington also collaborated with another Black engineer employed in the Architect's Office by the name of William Godette, a personal friend and employee.

Some of the buildings credited to Wigington include the St. Anthony Park Branch Library (1920), Harrison Elementary School (1923), Washington High School (1924-30), Ramsey Jr. High School (1926), Ramsey County School for Boys (1928), Highland Park Water Tower (1928), Keller Golf Club (1929), St. Paul Fire Station #17 (1929), St. Paul Public Safety Building (1929-30), Highland Park Clubhouse (1932), Como Park Palm House (1939), Cleveland Jr. High School (1936), Monroe Jr. High School (1938), Administration Building, Holman Field Municipal Airport (1938), Murray Jr. High School (1938-39), Harriet Island Stone Pavilion (1940) and many others. In addition to these buildings, Wigington designed several of the Ice Palaces constructed for the St. Paul Winter Carnival between 1937 and 1947. Wig-

ington also devoted considerable effort to his private practice. His portfolio included many private residences, churches, synagogues, lodge buildings and commercial establishments.

There are two enduring qualities of municipal architecture: the buildings must be structurally designed to last 100 years, and practical with respect to ornamentation so as not to attract attention to the use of tax dollars. Many have described Wigington's work as classical in spirit, symmetrical in design, simple with respect to ornamentation and visually/aesthetically pleasing. He was a perfectionist who preferred understated detailing, yet some of his designs appeared strikingly bold. His creative use of windows is characteristic of his design. Most of his buildings are still in use today—a testimony not only to the beauty and grace of form but also to the functionality that has allowed these structures, some spanning seven decades, to remain in use.

For 34 years Clarence "Cap" Wigington influenced the aesthetic direction of municipal development in St. Paul. On August 25, 1949, he retired from office and moved to Compton, Calif. During the mid-1950s he returned to live in St. Paul briefly before relocating to Kansas City, where he died July 7, 1967 at the age of 84. **AM**

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Contractor: Tanganyika Builders, Ltd.  
Landscape architect: MSAADA Tanzania  
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Project manager: Howard Goltz  
Project architect: Tim Casey  
Project designer: Martin Gorman  
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Contractor: Mortenson  
Interior design: Setter, Leach & Lindstrom  
Landscape architect: Melchert Block Associates  
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Project manager: Darrell Carlson  
Project architect: Dwight Fernandez  
Project designer: E. Tim Carl  
Project team: Nancy Blankford, Mary Opila, Dennis Wallace  
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Lighting: HGA  
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Project designer: Eric Odor  
Project team: Bill Ott, Terry Ingle, Petrice Hoenigsmidt, John Dane  
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Contractor: Witcher Construction  
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## Contributors

**Bill Armstrong** is an architect with Toltz, King, Duvall, Anderson and Associates in St. Paul.

**Bill Beyer** is a principal of Stageberg Beyer Sachs, Inc., in Minneapolis.

**Kelly Davis** is an architect in the Stillwater office of Mulfinger, Susanka, Mahady & Partners.

**Jack El-Hai**, who writes our Lost Minnesota column, is a Minneapolis writer whose books include *Minnesota Collects* and *The Insider's Guide to the Twin Cities*.

**Diane Richard** is a Twin Cities-based writer.

**Camille LeFevre** is a regular contributor of *Architecture Minnesota* and is editor of *The Prairie Reader*.

**Robert Roscoe** is head of his own firm, Design for Preservation, a commissioner on the Minneapolis Heritage Preservation Commission, and editor of *Preservation Matters*, published by the Preservation Alliance of Minnesota.

**David Taylor** is Dean of the General College, University of Minnesota.

**Todd Willmert** is an architecture graduate practicing in the Twin Cities.

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Charles H. Mayo House, 419 Fourth St. S.W., Rochester, 1903-1987

Of the two brothers who founded the Mayo Clinic, Dr. Charles Mayo (affectionately known as “Dr. Charlie”) was less obviously brilliant but warmer and more gregarious than Dr. William Mayo (“Dr. Will”). At the age of 36, Charles and his wife, Edith Graham Mayo, decided to move out of their shared quarters with William’s family in Rochester, Minn., and build their own house.

Tellingly, the site chosen for the new house was right next door. After construction was completed in 1903, Charles’s house became known as the “Red House” and William’s as the “Yellow House.” Recalled Charles’s son, “Except for the color of their paint, the homes were similar. They had porte-cocheres, city water, gas heat and a special feature, a speaking tube connecting the houses to adjoining barns, where the carriages and drivers were.” Charles’s house also was notable for its projecting gable-roofed dormers and porches, octagonal tower and elaborate exterior spindlework.

While Charles and Edith occupied the house, the brothers Mayo improved their clinic’s facilities, publications and quality as a medical-research center. Already, however, Charles had

purchased a large tract of land outside of town and was planning to move there. In 1919 his family adopted this estate, Mayowood, as its new home.

The Red House then served for many years as headquarters of the Rochester YWCA. In 1944 it was converted to a dormitory for nurses. During the 1960s and ’70s it changed hands many times, ending up as the Edith Mae Guest House, a temporary residence for Mayo Clinic patients. Although it now bore white aluminum siding and was described as “garishly decorated” in newspaper accounts, the house earned a listing on the National Registry of Historic Places in 1980 because of its significance as part of the Mayo Clinic story.

The house’s last owners, Rosie and Rex Savage, tried unsuccessfully for several years to sell the property. In 1987, the Mayo Clinic offered to buy the land on the condition that the house first be razed. The Savages accepted this offer and the house came down that March. They were later charged with a misdemeanor for failing to obtain a demolition permit, required under Minnesota law for the destruction of National Register properties.

**Jack El-Hai**



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